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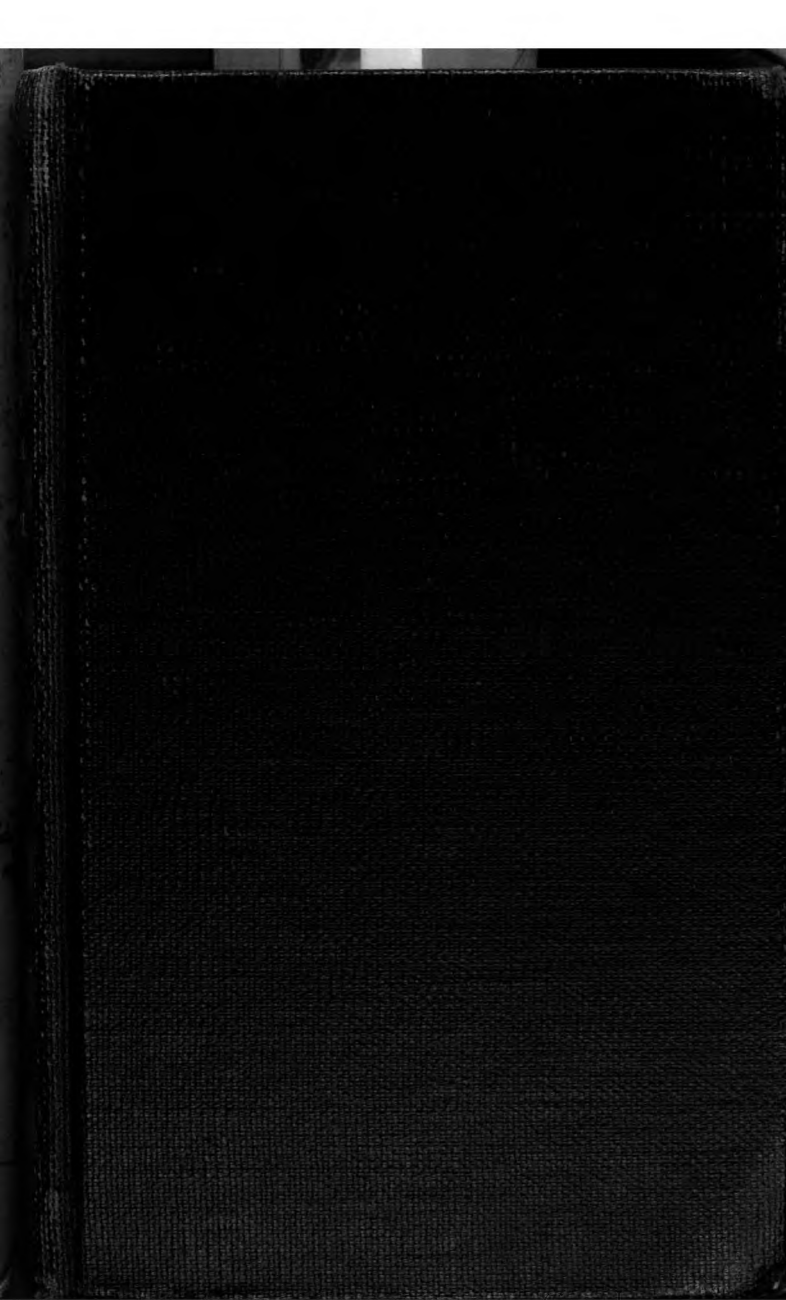
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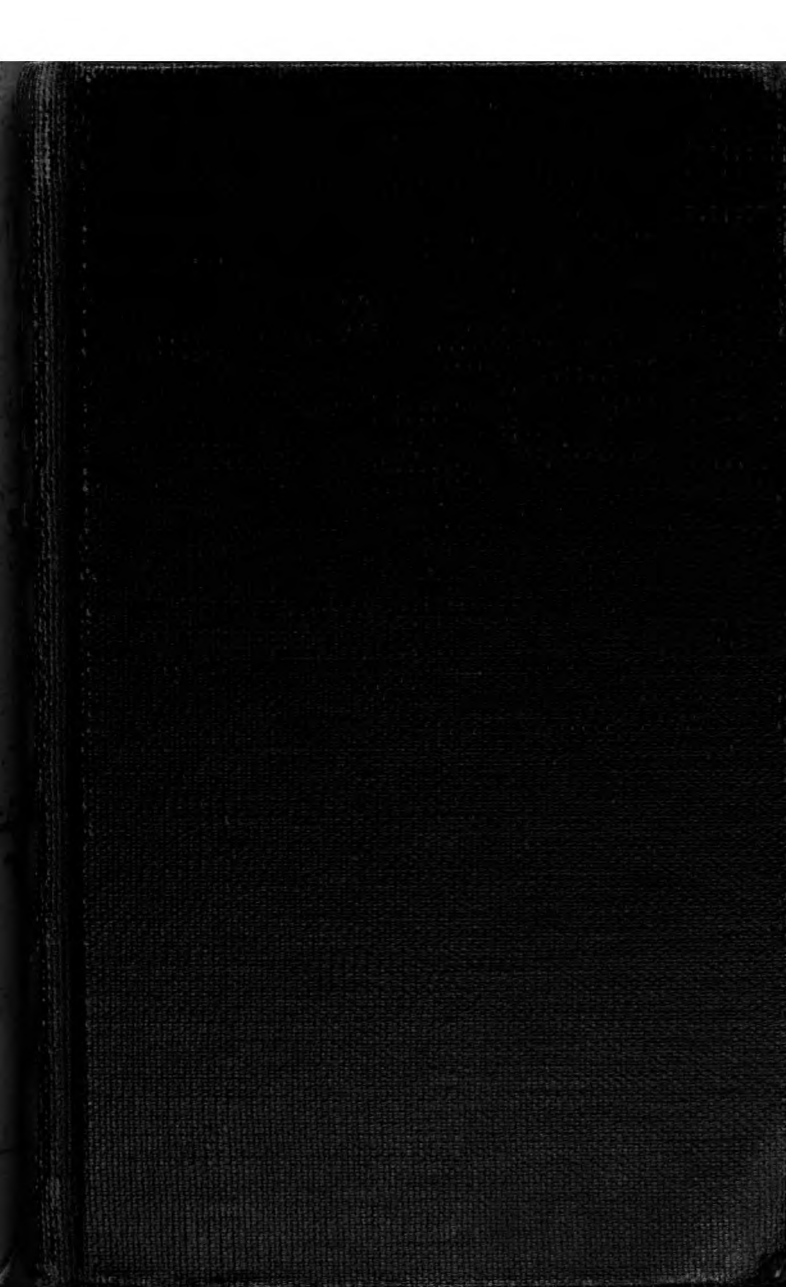
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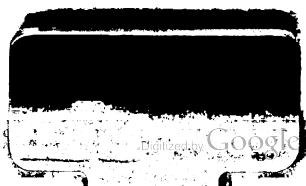
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Ceremonial:

FOR THE USE OF THE

Catholic Churches

In the United States of America:

Published by Order of the First Council of Baltimore,

WITH THE APPROBATION OF THE HOLY SEE

TO WHICH IS PREFIXED,

An Explanation of the Ceremonies,

EXTRACTED FROM THE WORKS OF

The late Right Rev. John England,

BISHOP OF CHARLESTON.



SECOND EDITION REVISED.

BALTIMORE:

PRINTED AND PUBLISHED BY JOHN MURPHY & CO.

No. 178 MARKET STREET.

1852.


**ENTERED, according to the Act of Congress, in the year eighteen
hundred and fifty-two, by JOHN MURPHY & Co., in the Clerk's
Office of the District Court of Maryland.**

MURPHY & Co., *Printers.*

178 Market Street, Baltimore.

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Preface.

HE first Council of Baltimore commissioned one of the prelates, the late Bishop of St. Louis, to prepare a Book of Ceremonies, in conformity with Roman usage, with a view to promote uniformity in the rites and offices of the Church throughout the United States; and at the same time charged the late Bishop of Charleston, to prefix an explanation which might instruct and edify the readers. The former prelate executed with much diligence the task assigned him, although his work appeared under great disadvantages, in consequence of his not being able to superintend its publication. The temporary absence of Doctor England from this country, whilst, as Legate of the Apostolic See to the republic of Hayti, he visited that island, and then repaired to Rome to report the results of his mission, prevented his preparing the explanation of the ceremonies in time to appear with the Ceremonial itself, but in the holy city he published successively two elaborate essays, the one on the ceremonies of the Mass, the other on the ceremonies of Holy Week, as observed in the Papal chapel; each of which contains much that is suited to the American Ceremonial. We have, there-

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fore, ventured to select from them what appeared adapted to the purpose, in order to correspond with the injunction of the Council, and to supply a want which is deeply felt by those who witness the ceremonies. The whole of what is contained in the explanation is literally copied from the works just referred to, with the exception of some words, which we have changed, such as *thurible*, for which we have substituted *censer*; *thurifer*, which we have expressed by *censer bearer*; and *credence*, for which we have used the purer English phrase *side table*. It is not that we object to the adoption of technical terms in sacred functions, as well as in the various learned professions; but in a work designed for popular use, we prefer to employ familiar terms, or such as may be found in the approved dictionaries of our language. It is much to be regretted that Doctor England had not time to prepare an explanation of the whole Ceremonial, which he would have illustrated with the same erudition which his untiring industry brought to the portions above specified. Having due regard to the commission of the Council given specially to him, we have not thought proper to attempt any thing further than selections from his writings. In them will be found what is most necessary, for the understanding of those rites which are of most frequent recurrence, such as the solemn Mass celebrated by a priest, attended with deacon and subdeacon, and the Pontifical Mass, which happily is now not unfrequent. The ceremonies of Holy Week will be viewed with enlightened devotion by those who, by the perusal of this work, will be enabled to trace their origin, and understand their meaning. The explanations here given will serve for the due appreciation of the rites prac-

tised at other times. Although the explanations given by Doctor England, have received no special sanction of higher authority, the treatise on the Mass was dedicated to Cardinal Weld, and both essays were published with the usual permission. The opportunities afforded by the place of publication, and especially, the communications made by the Papal Master of Ceremonies, greatly facilitated the researches of the illustrious author. Some have regretted that he confined himself principally to the historical and literal explanation of the sacred rites; but we think that he acted most judiciously, since this should be the foundation of every pious reflection, or mystical application. By tracing our rites to their origin, we necessarily secure for them the respect of intelligent inquirers, as by applying them to the doctrines and mysteries of faith we edify the faithful. When the sacred minister has a clear view of the original occasion of a rite, he can with confidence explain it, and show for what purpose it is still retained, and in what spirit it should be viewed.

The Ceremonial as prepared by Doctor Rosati, was specially approved by Gregory XVI, on 17 January, 1841. The present edition is strictly conformable to it, excepting some verbal corrections.

BALTIMORE, 26 *April*, 1842.

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BOOK II.

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EXPLANATION

OF THE

CEREMONIES OF THE MASS.

THE Mass is believed by Catholics to be an unbloody sacrifice in which by the power of God, the institution of Christ, and the ministry of the priest, the body and blood of our blessed Saviour are produced upon the altar, under the appearances of bread and wine; and are there offered to the Almighty, not only as a propitiation for the sins of mankind, but also in testimony of the adoration or homage which is his due; in thanksgiving for benefits received, in which view it is eucharistic; and to beseech future favors, whereby it is impetratory.

A Catholic church is a Christian temple, erected for the purpose of having the holy sacrifice of the Mass offered therein. This sacrifice is made upon an altar, which is a table sufficiently large to sustain the offerings, the book and other necessities. Formerly the holy sacrifice was offered in the catacombs, upon the tombs of the martyrs. And frequently since that period, when splendid temples were erected, their bodies or remains have been removed from those obscure resting places, and enshrined in rich sarcophagi, over which the table of the altar was placed. The relics of other saints have been also, in several instances, thus entombed.

The rapt Evangelist beheld under the heavenly altar, where stood the immolated Lamb, the souls of those slain for the word of God. Glorious in their blood, they reposed in celestial bliss until their expected companions should arrive; whilst under the altars upon the earth, their bodies rested honorably enshrined in those places where the Lamb was produced as slain, and offered in the midst of the holy choirs below.

The crucifix or image of the Saviour in his state of bloody immolation, is very appropriately placed upon the centre of the altar where that commemorative immolation is to be made. On each side candles are lighted, not only as a token of joy, but also as by their blaze they mystically exhibit the descent of the Holy Ghost in the form of tongues of fire, for the purpose of endowing the Apostles, the first ministers of the Catholic Church, with power from on high, to perform the stupendous works for which they were commissioned by an incarnate God.

The altar is a consecrated stone. This has been the case during upwards of fifteen hundred years, previously to which period, no law prescribed any particular material. The Church also by the very color of the front of the altar, and of the vestments, teaches her children the nature of the solemnity which she celebrates. Thus, for instance, white is used upon the great festivals of the Trinity, of the Saviour, of his blessed mother, of angels, of saints, who without shedding their blood gave their testimony by the practice of exalted virtues; and on some other occasions. Red is used on the feast of Pentecost, when the Holy Ghost descended in the form of tongues of fire; on the festivals of martyrs, and the like. In times of penance, violet is used, green on days when there is no special solemnity, and black on Good Friday, and on occasion of offices for the deceased.

When a bishop celebrates solemnly, he reads several psalms selected for that purpose, together with certain prayers, near the altar, before his attendants bring him the vestments; on other occasions he reads them privately as the priests do, before coming to the sacred robes.

Whatever may have been the original use of the several vestments, the Church has attached to each of them mystical or figurative significations; to some of which allusion is made by the celebrant, in a prayer which he recites when he clothes himself therewith. The first vestment is called an amict: this is a large piece of linen, not unlike an open kerchief or shawl. It is first placed on the head, next on the shoulders, and then brought round the throat: and for the more convenient fastening of it, ribands or strings are attached to the upper corners, by means of which, after having been adjusted, it is kept in its place. By many it is said, and with great probability, to correspond to the ephod of Judea.

To the clergyman himself, in giving this clothing on the day of ordination, the Church communicated also the admonition, in the words of the bishop, that the amict should remind him of the prudence and caution to be observed in his speech by abstaining from idle conversation, and reserving his voice for chaunting the praises, or proclaiming the glories of his God. The prayer used by the clergyman while clothing himself therewith, reminds him of the necessity of heavenly protection against the enemies of his soul, for he beseeches the Lord to guard him against the assaults of the devil, by the helmet of salvation. Some clergymen still wear the amict on the head during the first part of the Mass.

The alb and cincture, though now separate, were united in the ancient toga. The alb, as its name denotes, is a white garment, and is put on after the amict; it was the state dress of the gentry and of several public officers of Rome. On the occasion of festivals, the toga was white: when the wearer was unoccupied, it flowed loosely about his person: when he was engaged in business he was *accinctus*, that is, his toga was girt up, and fastened about him. The alb was so generally used, that we have scarcely an instance of its omission in any of our descriptions of a Christian ceremonial. In subsequent times, indeed, the surplice and rochet, which are smaller white dresses, came into use for the clergy who were not attending in the performance of any of the more solemn functions; but the alb and cincture were always retained by those who were occupied in the principal duties. The beholder saw in the alb, the Saviour clothed in the white garb, and sent back by Herod to Pilate, despised as a fool. The same vesture admonished its wearer of the purity of mind and body, which should in the sight of heaven decorate him who, professing to put off the old man with his works of darkness, appeared as a son of light in the splendor of his raiment, near that Lamb upon which he undertook to attend. The cincture reminded the faithful of the cord which bound their victim, when He was dragged by a tumultuous rabble from tribunal to tribunal; whilst he who girt himself therewith for the duties of the ministry, prayed upon the principle and in the spirit of the Saviour's own monition, that he might obtain grace to restrain his unruly desires, and be thus enabled to afford the brightness of holy example.

Formerly the public orator wore a long roll or piece of folded linen thrown over his shoulders, and depending on either side in front of his person, thus having somewhat the appearance of the border of a Persian stole. It was generally used for the purposes to which public speakers now apply handkerchiefs; hence it was by some called *Sudarium*, or towel; by other writers it was called the *orarium*, for which various explanations may be found; but latterly it is known as the stole. In process of time it became decorated: the principal of its ornaments was the cross, which generally, in one way or other, became the indiscriminating token of the several pieces of ecclesiastical furniture. The priest retained the stole as emblematic and instructive, though upwards of twelve centuries have elapsed since its primitive use was discontinued. He now crosses it on his breast when he is about to celebrate Mass, and binds it in its place with the cincture.

The faithful are told that it should remind them of the manner in which the Saviour was bound to the cross when he was slain for our offences; and as it forms a sort of yoke laid on the shoulders, the wearer, as well in the admonition which he received, when first vested therewith at his ordination, as in the prayer which he recites when he is about to put it on, is referred to that of the blessed Jesus, who can so enable him to bear the burden of his duties as to find them a light labor of love, and so to persevere, under the yoke of the divine law, as to find it sweet here and conducive to happiness hereafter.

When the destination of the stole was changed, the maniple supplied its place. This was a handkerchief, thrown over the left arm, and deriving its name from the Latin word *manus*, a hand, either because it was carried on the hand, or, as some will have it, because it was a handful. Others say it was so called by change from *mappula*, a handkerchief: it soon became ornamented, and is now retained only for a similar purpose as the stole. As it is a sort of weight upon the arm, it teaches the wearer that if he performs with fidelity his portion of the irksome labor in the Christian field, he will be brought with gladness to the recompense. The prayer is to obtain from heaven the grace necessary for this purpose.

The ancient *trabea* was a robe of state, generally of embroidered silk, or other fine and rich texture. It was very ample; in the midst of it was an aperture for the head; when put on, it

rested on the shoulders of the wearer, and, except when gathered into folds in any part, hung down on every side, flowing even to the ground. Such was the origin of the ordinary chasuble, or priest's vestment for the celebration of Mass, and for some other very solemn occasions. In going to the altar his attendant raised it; but gradually the custom was introduced of making incisions at the sides, until several centuries since it assumed its present appearance of festoons depending from the front and back, the sides remaining perfectly open. This vestment represents the seamless garment of Christ, for which the soldiers cast lots, and it is emblematic of the charity which should not only prevent schisms, but even unkindly feelings in the ministry.

The deacon is the first minister attending upon the priest who celebrates this holy office. His vesture consists of the amict, alb, cincture, maniple, stole, and dalmatic; but his stole, as a token of the inferiority of his order, is not placed on both shoulders. As one who may be commissioned to preach, he is entitled to use this ornament, especially on those occasions when he is to announce the Gospel; but its being only on his left shoulder, and gathered so as to meet under his right arm, to prevent its flowing in a loose or uncomely manner, exhibits his ministerial subordination. At the sacred table he is also but an attendant, not a principal.

The people of Dalmatia did not use the trabea; their robe of state did not reach so low, it was opened at the sides which terminated in angles, it had wide sleeves moderately long, and frequently two or three large and rich tassels hung from behind the shoulders of the wearer. This dress, generally known, because of the country in which it was chiefly used, as the dalmatic, was for distinction assigned to the first attendant at the altar.

The sub-deacon is the next assistant; it is his duty to chaunt the epistle, to aid the deacon in preparing the sacred vessels for the sacrifice, to minister to him the wine and water, and assist in such other way as may be necessary. He is not entitled to wear a stole; and his outer vestment is a tunic; this was generally made of an inferior silk, it was narrower than the dalmatic, the sleeves were also somewhat shorter and straighter, nor had it any *clavus* or embroidery; but within some centuries the two vestments have gradually become so much assimilated that very little, if any difference can at present be perceived between the tunic and the dalmatic.

The other attendants are, a clergyman in a surplice, who is styled master of ceremonies; his duty is to see that every thing be performed with decency, to suggest, if necessary, to any other officer, what should be done, and to keep generally, in a situation sufficiently convenient to the celebrant, to aid by a suggestion, and to procure what may be wanting.

Two acolytes, or attendants of a lower order, are also in surplices, and carry lights before the celebrant, when he proceeds to the sanctuary, and before the deacon when he goes to announce the Gospel. Another acolyte is thurifer or incense bearer; he has charge of the censer in which is the lighted charcoal, and generally of a box shaped like an ancient boat, in which the incense is kept, together with a spoon to convey it to the censer.

The sacristan, who has charge of the vestments, vessels, and other appurtenances of the sanctuary, also attends in a surplice: his place is near a small table called the credence, which is not distant from the altar at the right hand side, or that which in ecclesiastical language would be called at present, the epistle side, or south side. Upon this table the chalice stands, upon the mouth of which is a small linen cloth called a purifier, because it is used in cleansing and drying this vessel; over this is the patten or small plate containing the bread for consecration. A small card covered with cloth, or the cloth itself made very stiff, is placed over the bread, and the whole is covered with a rich silken veil. Upon the same table are the cruets which contain the wine and water, the books of the epistles and gospels, an ewer, basin and water for the washing of the fingers, and frequently a crucifix, with a pair of candles, also a burse or silk case, generally embroidered, which contains the corporal or cloth that is placed over the ordinary coverings of the altar, and upon which the chalice and Host rest. The name of this cloth is derived from the word *corpus* which signifies a body, for upon it reposes the body of the Lord, after the consecration.

When a bishop or other prelate entitled to use the pontifical dress officiates, he wears not only the vestments of a priest, but also the tunic and the dalmatic; to show that he possesses the orders and powers of the sub-deacon and deacon, and that theirs are derived from him as their source. The bishop does not bring the stole across his breast, because he wears a golden cross depending in front, the hollow of which is filled with relics. The

Christians, especially the clergy, were from the earliest period, attached to the cross and fond of wearing it.

Whilst the bishop reads the preparatory psalms, sandals corresponding with the vesture of the day are put upon his feet by the attendants; after which divesting himself of his usual outer mantle or cappa, he is robed in the vesture for the holy sacrifice; previously however to which, he washes his fingers, not only that they may be free from any soil, but chiefly to remind him of the purity required for the occasion. He entreats the Lord to bestow upon him the aid necessary for this purpose; he wears gloves, at the putting on of which he prays that his iniquities may be hidden from the face of the Lord by the merits of the Saviour; so that like another Jacob, having his hands covered with the skins of kids, he may, in the person of this first born, receive in the covenant of grace, by his father's benediction, an everlasting inheritance. His mitre, which is clearly from its shape and name, of eastern origin, has depending from its back two fillets by which formerly it was secured on the head, they being for this purpose brought round and tied under the chin. Being open and pointed at the top, it has been usually considered emblematic of the intellectual decoration of the prelate's head, the rich knowledge of the pages of both testaments, in which so many precious examples of varied virtue blend their lustre with the tissue of the sacred history. It is not only a protection to him who is thus decorated, but also renders him a formidable adversary to the enemies of truth. The ring with a precious gem, which he wears on the third finger of his right hand, is the token of the fealty which he owes to the chaste Spouse of Christ, and of the obligation by which he has engaged to protect the purity of her doctrine and the perfection of her morality, with a holy jealousy, and an unceasing vigilance. Should he officiate within his own distriet, his cross is exposed and he carries his crosier, which is not merely a staff, to exhibit the divine aid upon which he relies for support, but it is also a shepherd's crook to testify that he is the pastor to whose care are confided those sheep which he is to feed with the pastures of heavenly doctrine and sacramental institutions on earth; that so prepared they may be brought above into the fold of the Great Shepherd, whose humble representative he is here below.

A priest, wearing a cope over the surplice, assists also when the bishop officiates solemnly. This cope is peculiar to no order;

it is a large mantle, generally of silk, having a deep cape behind ; this part is usually trimmed with a heavy fringe ; the cope is fastened on the breast with clasps, and is sometimes embroidered on the front of the edges after the manner of the *lati-clavus* of the ancient Romans.

Previously to the Mass, it is usual, in many places, to bless water, and to sprinkle it round the altar and upon the congregation ; in other places it is blessed in the sacristy or vestry room, and placed near the entrance of the churches for the faithful to sprinkle upon themselves. The object of this ceremony is twofold ; first, to obtain, through the merits of Christ and the public ministry of the church, the protection of God upon the place and the people ; next, to excite in the faithful becoming dispositions by emblematic instruction, that they may be rendered thereby more acceptable through the merits of their devoted and merciful Victim.

Water cleanses, and salt preserves from corruption : desirous of using those creatures for the sanctification of her people, of their temples, and of their dwellings, the Church first sanctified the objects themselves by prayer and the word of God. Exorcism is an authoritative adjuration. Having placed the water and salt before the ordained minister of the sanctuary, she prescribed to him the form of exorcism by which, in the name of Christ, and by the power of God, he was with authority to command the wicked spirits no more to have influence or power over those creatures ; nor, when we read the nineteenth chapter of the Acts of the Apostles, and many other passages of the New Testament, can we doubt the efficacy of this exorcism. A prayer was added, beseeching the special influence of God for the sanctification of what had thus been exorcised. The salt was then thrice mingled with the water, each time in the form of a cross, under the invocation successively of the persons of the Holy Trinity ; to raise the mind to confidence, that all which was sought for would be obtained from this triune God, through the Victim of Calvary. As Eliseus healed the waters of Jericho by casting salt into them, so that he was able to promise, in the name of the Lord, that they should no more cause sterility or death, but would bring life and fruit,—the clergyman prays, that released from the influence of every evil spirit, and blessed by the powerful hand of God, this water may now sanctify the persons and places to which it shall be applied ; bestowing upon

them the life of grace, and causing them to bring forth the fruits of virtue,—so that, being cleansed from iniquity, and preserved from all corruption of sin, they may be saved through Christ.

He then sprinkles the holy water round the altar and upon the people, using the antiphon: "Thou shalt sprinkle me, O Lord, with hyssop, and I shall be cleansed: thou shalt wash me, and I shall be made whiter than snow." The first verse of the fiftieth Psalm, "Have mercy on me, O Lord," &c., is then sung: the entire psalm is repeated by those present, in a low voice, or its sentiments of true repentance, without which no sin can be remitted, are mentally dwelt upon: after which the antiphon is repeated. Reasonable confidence is entertained, that persons attending with such dispositions, profit greatly by using this holy water, because they are in a state which fits them to partake of the blessings, to obtain which the prayers have been offered.

Incense is used, not as a sacrifice, nor generally by way of adoration of God, in the ceremonies of the new law. It is offered as a token of respect, and is emblematically instructive, and calculated to excite devotion. It was amongst the gifts offered by the wise men to the Saviour at Bethlehem; and we have exceedingly respectable testimony of its having been burned in the churches, and at the altars of the Christians at a very early period. The offerings, the altar, the relics, the prelates, the priests, the other clergy, and the faithful, are objects of veneration and respect, and these feelings are expressed by the use of incense. It is also emblematically instructive; for it teaches us how our prayers should ascend before the throne of grace, with acceptable fragrance to the most high and most merciful Lord; but for this purpose they must proceed from hearts rich and pure, in which the fire of divine love is enkindled. It teaches us also, how we should unite our aspirations with those of the saints mentioned by St. John in the Apocalypse (viii), prayers which an angel offered as a rich odor from his censer, before the throne of the Eternal.

The Mass of the Catechumens comprises the preparation at the foot of the altar, the introit and the succeeding parts, as far as the offertory. The Mass of the faithful commences by the offertory and continues to the end.

The Mass of the Catechumens, properly speaking, is only a preparation for the sacrifice. Formerly that portion of it which

was said at the foot of the platform, before ascending to the altar, was left in a great measure to the discretion of the celebrant; for after having vested himself in the sacristy, upon a signal given to the choir that he was ready, they commenced singing the introit or psalm at his entrance.

At present, the priest bowing down at the foot of the platform, with his attendants ranged on either side, commences in the name of the Holy and Undivided Trinity, making the sign of the cross, by putting his right hand to his forehead, then to his breast, then to his left and right shoulders, to show, according to ancient usage, that all his expectations are founded upon the merits of Him who died for us upon the cross. He then with his attendants, recites the Psalm (xiii), *Judica me Deus*. This psalm was written by David when he was absent from his country, to avoid the wrath of Saul; it breathes the fervent longings of the exile for an opportunity of worshipping at the altar of his God, in the midst of the solemnities of his people. It is therefore peculiarly appropriate for expressing the sentiments of the priest who goes to offer the eucharistic sacrifice. The antiphon is: "I will go up to the altar of God; to God who bestows joy upon my youth." This only is now recited, though formerly several were sometimes read by the celebrant; like all others, it is concluded with the doxology of "Glory be to the Father," &c., which there is reason to believe was received from the Apostles. After the doxology, the antiphon is repeated, and the priest, bowing down still lower, confesses himself to be a sinner, striking his breast as did so many of the penitents mentioned in the Scriptures; he then entreats the intercession of the Church triumphant and militant in his behalf; his attendants beseech God to have mercy upon him; he then stands erect whilst they, bowing down in the attitude of humility and supplication, confess in turn their criminality, and request the like intercession, as also his prayers on their behalf. He having besought in like manner for them, as they did for him, the mercy of God, they now stand erect and sign themselves again with the cross, to show the source of their hope of mercy, whilst he prays for perfect pardon and remission of their sins. He next expresses, in scriptural extracts, the joy and consolation which is expected from that mercy which the Lord has promised; and now ascends to the altar praying that God would take away their iniquities so that they may go up with pure minds to the holy place. When

he has concluded the confession, if he be a bishop, the maniple is put upon his left hand. The custom is preserved as a testimony of ancient usage; for until he was to ascend to the altar, the trabea, or chasuble previously to its assuming the present form, covered him on every side, coming over his arms and hands: but after the confession, it was raised at the sides, to afford him greater liberty, and then the mappula or maniple was attached to his left arm. When he is going up, the deacon and sub-deacon also hold the edges of his vestment at the sides, this being the relic of the ancient custom of keeping it raised previously to its being cut into the shape it now bears.

The psalm *Judica* is one calculated to banish sorrow and grief, and to excite joy; it is therefore omitted in Masses for the dead, when mourning is united to supplication, and in the Masses of the time which intervenes between the eve of Passion Sunday, a fortnight before Easter, and the Saturday before Easter day, because of the affliction which should overwhelm the faithful children of the church at this period, when she leads them to contemplate the sufferings of her beloved Spouse. But it is recited in the Masses of any festivals that might be celebrated even within that time. Having arrived at the altar, the celebrant kisses it through respect; if he be a bishop, he kisses the book of gospels: on other occasions throughout the Mass, he kisses the altar in the same manner as is customary for a priest. The prayer for either is the same; the deacon and the sub-deacon bend their knees as they attend him on either side during this salutation.

His prayer is to entreat God that in regard to the merits of those saints whose relics are there contained, as also of his other saints, he would vouchsafe to extend his mercy to lessen the temporal punishment that might yet remain due to the sins of him who ventures to approach. These prayers are said in an under-tone of voice; because, in the first place, they regard principally the individual himself, and also because they are repeated whilst the choir sings the introit, and of course it would be useless for him to raise his voice. Previously to his ascent he had also, as it were, taken leave of the people by the salutation from the sacred Scriptures of *Dominus vobiscum*, or "The Lord be with you," to which the answer was given, upon the principle of St. Paul (2 Tim. vi, 22,) and as received from the days of the Apostles, *Et cum spiritu tuo*. "And with thy spirit."

After the salutation of the altar, the deacon gives incense to the celebrant, kissing, through respect, the spoon and the hand which receives it: after casting the incense upon the fire in the censer, and returning the spoon, the celebrant makes the sign of the cross over the smoking perfume, praying thus, "Mayest thou be blest by him in whose honor thou art burned;" then taking the censer from the deacon, he perfumes the cross and the altar; at the conclusion of which ceremony, the deacon, receiving back the thurible, exhibits his respect for the celebrant by incensing him. Having returned the censer to the acolyte who has it in charge, the deacon, followed by the sub-deacon, goes up to attend the priest whilst he reads the introit, which the choir has sung at his entrance. The book is placed for this purpose at the epistle side of the altar; that is, on the left hand of the crucifix, which in a regularly built church is on the south side, or that of the sacristy.

The introit is generally a psalm appropriate to the solemnity, but sometimes it is taken from some other portion of the Old Testament, for now this side of the altar may be considered as the place in which the prophetic declarations, the aspirations of the patriarchs, and the other testimonies of the great fathers who preceded the incarnation are proclaimed. At reading the antiphon, the celebrant and his attendants make the sign of the cross upon themselves: but in Masses for the dead it is made rather towards the book, as emblematic of their desire to have the merits of Him who was crucified applied to remove any temporal punishment that may still remain against the deceased, if he be so happy as to have the guilt and the eternal punishment of his sins remitted. Instead of the doxology, the usual prayer for the dead, which in this Mass is the antiphon, is repeated, "Eternal rest grant them, O Lord. And let perpetual light shine unto them." When the doxology is repeated, the clergy bow their head toward the crucifix upon the middle of the altar.

The name *ad Introitum*, or at the entrance, is appropriately given to this, because it was originally chaunted at the entrance of the people and the clergy, and was continued until they were all in their proper places.

After the introit, the choir chaunts the Kyrie eleison, thrice, in honor of the Eternal Father, Christe eleison, thrice, to the honor of his Eternal Son; and Kyrie eleison, thrice, in honor of

the Holy Ghost. The celebrant and his attendants repeat the phrases of the invocation alternately, at the corner of the altar, in a low voice. This is a Greek supplication for mercy. "Lord have mercy on us, Christ have mercy on us, Lord have mercy on us." It is of very ancient standing. As the Church consisted of various nations, having different languages and rites, of which, next to Latin, Greek and Hebrew were the most extensively used, the Western church, as a token of perfect communion in faith and government, used some of their phrases in her liturgy: of the Hebrew she had, Amen, Alleluia, Hosanna, &c., besides these and others of the Greek.

On festivals, the angelical hymn of *Gloria in excelsis*, Glory be to God in the highest, &c., is chaunted; the celebrant leading, and the whole choir following, by immediately taking up the sacred strain. But it is omitted on Sundays, in times of penance, on ferial days, except in Easter time, and in Masses for the dead. It was formerly usual, in many churches, for the deacon to repeat several forms of prayer for public necessities on the days of penance, in place of this hymn. The antiquarians and rubricians are by no means agreed as to the author of the additions made to what the angels sung on the night of our Lord's nativity. (Luke ii, 14.) All however are agreed, that though not introduced generally into the Mass, it was used as a form of praise and prayer from the most remote period of the Christian era. Pope Telesphorus, who presided over the church about the year 150, is thought to have been the first who ordered it to be sung at the Mass of Christmas day.

Formerly, the celebrant read this hymn at the epistle side, after he had there chaunted the first notes. Now he goes to the middle of the altar as a more convenient place; he again, at the conclusion, makes the sign of the cross, and generally goes with his attendants to sit during the time that the choir sings what he has read.

If a bishop celebrates pontifically in his own church, he reads the Mass of the Catechumens at his proper seat; or, if in the church of another bishop, at a seat prepared for him at the epistle side, below the platform of the altar. At the conclusion of the hymn also, turning towards the congregation, the bishop salutes them in the words, *Pax vobis*, "Peace be with you." This was the salutation of the Saviour, whose messenger and minister he is, to his Apostles, (John xx, 19, 21, &c.,) and is

After the salutation of the celebrant, kissing, through which receives it: after censing, and returning the sign of the cross over the smoking censer, he is blest by him in whose hands he takes the censer from the deacon at the conclusion of which he takes the thurible, exhibits his sign of the cross to him. Having returned to the altar, the deacon, following the priest whilst he sings, attend the priest whilst he sings at his entrance. Then the epistle side of the altar, which in a regularly that of the sacristy.

The introit is generally but sometimes it is taken from the Testament, for now this is the place in which the priest, the patriarchs, and the apostles who preceded the incarnation, the celebrant and the cross upon themselves: but rather towards the book, the merits of Him who tempers the punishment that if he be so happy as to be exempted of his sins remitted prayer for the dead, which is repeated, "Eternal rest grant unto them." The clergy bow their head towards the altar.

The name *ad Introitum* is given to this, because it was of the people and the clergy all in their proper places.

After the introit, the celebrant in honor of the Eternal Father, honor of his Eternal Son

he takes off or put on his cap, whenever he is to do likewise makes the same signs to the clergy in the sanctuary, unless another be appointed for this purpose, or desirable.

3. Towards the last Psalm, the master of ceremonies makes a sign to the acolytes to light their candles, and come before the celebrant, whilst the antiphon is repeated. Likewise he makes them a sign when they should go.

4. When the Magnificat is intoned, the master of ceremonies receives the celebrant's cap, accompanies him to the altar, having, with him, saluted the clergy, first on the epistle side, then on the Gospel side.

5. When arrived at the altar, the master of ceremonies makes a genuflection below the steps at the right of the celebrant, raises his cassock a little in front, and the extremity of the cope, whilst with him he ascends the platform, presents the incense boat and the spoon with the customary kisses, for the benediction of the incense, saying, *Benedicite Patre Reverende*.

6. The incense being blessed, the master of ceremonies gives the boat to the censer bearer, receives from him the censer, and gives it to the celebrant; whilst the celebrant incenses the altar, the master of ceremonies raises his hand on his side, and with the censer bearer makes a gesture whenever the celebrant makes a bow, or a gesture in the middle.

7. After the incensing, the master of ceremonies receives the censer from the celebrant, gives it to the censer bearer, goes again by the celebrant on the platform, makes him a bow to the cross, goes down below the steps, makes a genuflection, salutes the clergy, accompanies him to the bench, and there incenses him with the incense, swings, gives the censer to the censer bearer, and the celebrant, and points out to him whatever he reads, or sings. The master of ceremonies is incensed the clergy on each side of the sanctuary.

the Holy Ghost. The celebrant and his attendants repeat the words of the invocation alternately, at the corner of the altar, and bow. This is a Greek supplication for mercy. "Lord, have mercy on us, Christ have mercy on us, Lord have mercy on us." It is of very ancient standing. As the Church contained various nations, having different languages and rites, of which, next to Latin, Greek and Hebrew were the most commonly used, the Western church, as a token of perfect communion with the East, and government, used some of their phrases in her liturgy. Of the Hebrew she had, *Amen, Hallelu, Hosanna, Hosanna, Hosanna* and others of the Greek.

On solemn occasions hymns of Gloria in excelsis, *Gloria in excelsis*, &c., is chanted; the children kneeling at the whole choir following, by immediately raising up the next step. But it is omitted on Sundays, in times of penance, and Lent days, except in Easter time, and in Masses for the dead. It is very usually, in many churches, for the laity to repeat several hours of prayer for public veniences in the time of penance, in place of this hymn. The antiquity and reverence of it is manifestly agreed as to the nature of the substance made it what the angels sang on the night of our Lord's nativity (Luke ii. 14). All however are agreed, that though we introduced generally into the Mass, it was used as a time of praise and prayer from the most remote period of the Christian era. Pope Telephorus, who presided over the church about the year 170, is thought to have been the first who introduced it as being at the Mass of Christmas day.

Formerly, the celebrant read this hymn in the middle of the altar, after he had there chanted the first verse. Then he went to the middle of the altar as a more convenient place; and after the conclusion, makes the sign of the cross, and prostrates himself on his forehead to sit during the time that the choir repeat the hymn.

If a bishop celebrates pontificaly in his cathedral, or in the Mass of the Catechumens at his proper seat, as in the church of another bishop, at a seat prepared for him at the side, below the platform of the altar. At the conclusion of the hymn also, turning towards the congregation, he says *Glory to thee, O God, Father, Son, and Holy Spirit, Amen.* This was the custom of the Eastern church, where every minister, after the *Amen*, (John ii. 21, &c.)

said *Fidelium anima*, the he cap, goes with him to clergy.

After Vespers, the master of the choir, before the altar, bows, to intone the anthem of the day or standing, as required. On the left of the celebrant, he bows, the clergy, makes a bow to the altar to take off the sacred

cope, they attend the celebrating, and the first of them bows.

After any other be incensed, as in the sacrament, which ought to be observed in all ceremonies should observe is sung, he should invite the sanctuary, who are the celebrating.

When intoned, the acolytes bow in the middle of the altar between them, and the celebrant, all turned to

accompanies the celebrant in the choir; whither the celebrant, salute the clergy in the following order: first, then the acolytes, the celebrant in the midst, and They put on their caps be-

fore, the two chanters walk on either side of the celebrant, at the side of the celebrant, two by

very appropriately made after that solemn canticle by which, in the very words of angels, peace is proclaimed, through the celestial messenger, to men of good-will. This was peculiarly fit for the bishop, who was the only one that in the Western church, except on the feast of Easter, recited this hymn in the Mass, until after the tenth century. Thus, whenever he repeats the hymn, he uses this mode of salutation : but, on other days, and at all other times in the Mass, his salutation is similar to that of the priest, *Dominus vobiscum*, "The Lord be with you." Some Western bishops were in the habit of substituting this *Pax vobis*, for the *Dominus vobiscum* upon all occasions, until the irregularity was checked by the Council of Braga, in the year 561. St. John Chrysostom, St. Cyril of Jerusalem, and other ancient writers, however, testify that the usual salutation of the Greek clergy was from the beginning, that which they still retain, "Peace be to all."

The priest kisses the altar, that he may receive the salute of affection from Christ, whom it represents; and then turning to the people, he communicates it to them. Their answer to the bishop or priest is the same, *Et cum spiritu tuo*, which has been previously explained.

After the salutation, the celebrant at the book calls the people to attention by inviting them to pray, in the phrase *Oremus*, "Let us pray," bowing to the crucifix as he gives the invitation; he then, with expanded hands, chaunts the prayers called collects, which are appropriate to the solemnity of the occasion, and are one or more, as the occasion requires.

On days of penance, after the celebrant invited the flock to prayer, the deacon proclaimed, Let us kneel, *Flectamus genua*; and after some pause in secret prayer, he added, *Levate*, rise, after which the celebrant recited the collect: at present the subdeacon immediately says *Levate*, merely giving time for bending the knee; and at the end of the prayer the choir answers *Amen*, which is an aspiration of consent in the petition.

After these prayers, the epistle is chaunted by the subdeacon, whilst the celebrant reads it in a low voice. The chaunt is the old style of solemnly reading documents of importance. The variety upon this head, also, was very great. At first the prophecies of the old law, especially those which referred to the solemnities of the day, were in some places read by the ordained reader; next followed a portion of the Mosaic law, or sacred

history, after which an extract from the Epistles of St. Paul, or one of the other canonical epistles, and not unfrequently some epistles which were never in the canon, as for instance, that of St. Clement. At the conclusion of the last lesson a psalm or hymn was sung. As the Council of Laodicea (can. 59) forbade any lesson to be read, except from the inspired writings, and as those for the Sundays were selected from the Epistles of St. Paul and the other Apostles, this portion was long known by the name of *Apostolus*, and is so called by several ancient writers. As early as the time of St. Ambrose, the order of these lessons was settled in Italy. Gradually, after this period, the subdeacons began to take the place of the mere readers; and for a long time it has become the duty of this officer to chaunt the epistle, after which he goes to the celebrant with the book, and kneels to receive his blessing; he then rises, and gives the book either to the deacon or to the master of ceremonies, and the deacon places the book of the gospels on the altar; for now the same book contains the gospels and epistles.

The hymns or psalms which followed the epistle are generally called the "gradual," because the singers stood or sat upon the *gradus*, or steps of the pulpit. In times of penance the chaunt was slow and drawn out, and was therefore called *tractus*, or "tract." Others inform us that the original meaning of the word tract was not that here given, but that what was sung by only one person was so called; and that as it was considered more solemn and better befitting times of penance to have the chaunt by a single voice, what was selected on those occasions got this name. But when at other times the singer was occasionally interrupted by the choir, the parts he chaunted were called versicles, and the bursts of the chorus or choir were called responsories. In Easter times the responsories were generally "Alleluia," and sometimes frequently repeated. It was usual also amongst the Jews to chaunt this exclamation at their festivals of the Passover.

When the heart is full of joy, for the expression of which it cannot find words, an effort is frequently made to indulge the feeling by a sort of voluntary, melodious repetition of notes. The Greeks call this *πνευμα*, *pneuma*, or "breathing;" and upon this principle the notes of the Alleluia and some other short expressions are prolonged with harmonious variety, in times of

great festivity. The name of sequence or following became peculiar to this.

The book is now removed to the Gospel side, that is the side to the north or right hand of the crucifix, which is the left of the congregation, to show the translation of the law and authority from the Aaronitic to the apostolic priesthood; the celebrant, bowing in the middle of the altar, prays to the Lord to cleanse his lips and heart that he may worthily announce the sacred Gospel, after which he proceeds to read it, in a low tone of voice, whilst the choir continue their chaunt. At the conclusion he again puts incense into the censer; the deacon repeats, on his knees, the *Munda cor meum*, or prayer preparatory to the Gospel, and going to the altar, which represents Christ, he takes thence the book of the Gospels, to show whence this divine law had its origin: kneeling to the celebrant he requests his blessing, after having received which, he proceeds to chaunt the portion selected for the occasion. For as St. Paul writes in his Epistle to the Romans, (chap. x, 14, 15,) "How then shall they call on Him, in whom they have not believed? or how shall they believe Him of whom they have not heard? and how shall they hear without a preacher? and how shall they preach unless they be sent? As it is written: *How beautiful are the feet of them that preach the Gospel of peace, of them that bring glad tidings of good things.*"

The deacon having thus received his mission from superior and lawful power, proceeds to make the solemn promulgation of the divine law. He is preceded by the incense, to show the sweet odor of the word of God, which renders the world virtuous and acceptable; lights follow to exhibit how it illumines the understanding, chasing the vapors of passion, and banishing the darkness of ignorance: the subdeacon assists in holding the book, to which the deacon exhibits his respect by perfuming it with incense. He greets the people with the usual salutation: after being answered he proclaims, *Sequentia sancti evangelii secundum Matthæum*, "The following of the Gospel according to Matthew," or whichever Evangelist it may be, marking the sign of the cross upon his forehead, his mouth, and his breast, to show that he will profess the faith of his crucified Redeemer, by open exhibition, by words, and in his heart. He had previously marked the same sign upon the book, where the Gospel begins, to show the source whence that faith is derived. The people

answer, whilst they also mark themselves, "Glory be to thee, O Lord." He then chaunts the selection for the day, in the solemn tone in which the ancient heralds of the East proclaimed the laws to the people. At the termination he points it out to the subdeacon with the remark, "These are the words of Christ," or "the holy words." The subdeacon immediately proceeds to point them out to the celebrant with the same observation; upon which the celebrant kisses the Gospel itself as a token of his affection, declaring at the same time, *Credo et Confiteor*, "I believe and acknowledge." In many places the Gospel is also given in like manner to such dignitaries as may be present. After the kissing of the book the deacon incenses the celebrant.

During the chaunting of the Gospel, the people as well as the clergy stand. The celebrant at the altar stands with his hands joined, turned reverently towards the deacon who announces the sacred word; if the officiating clergyman be a bishop, he stands uncovered, and in most churches holding his crosier. From the beginning it was usual to hear the Gospel with this peculiar reverence.

Originally, the readers proclaimed the Gospel as well as the epistle, but at a very early period it became, through respect for the sacred writings, the prerogative of a deacon, if not of a priest, to chaunt it. In the church of Alexandria it was the duty of the archdeacon; such is also the case at Narbonne when the archbishop officiates. In some places a procession of several subdeacons and deacons, besides acolytes, go before the deacon of the Gospel; and in Constantinople, on Easter day, the bishop himself was the chaunter; such is also the case in some other places, on peculiar occasions. The rites vary, but the object is everywhere the same, viz. to exhibit the great veneration which should be paid to the sacred volume.

The custom of laying the book on the altar and taking it thence, though now retained for its mystic instruction, was originally introduced from the high respect in which the Gospels were held by the first Christians. These portions of the Scriptures were not made up in the same volume with the epistles, the psalms, and the collects, but were kept separate, and brought with great ceremony from the sacristy to be laid upon the altar, before the liturgy began. When the proper time for proclaiming the Gospel came, the deacon then went to bring them to the pulpit or ambo.

Towards the conclusion of the Mass of the Catechumens, the attendants at the foot of the altar began their preparation for the Mass of the faithful, the commencement of which was the oblation. In order to have the part of the altar on the celebrant's right hand unincumbered, and thus to make full space for the offerings, the book was removed to the side upon his left hand. This was done after the epistle had been read, and whilst the choir chaunted the gradual. When the position of the altar was changed, so that the celebrant stood with his face to the east; the book thus removed for the Gospel was on the north side; and the sacristy, having its door of communication on the south or epistle side, made it also much more convenient for the attendants to prepare all that was necessary for the oblation. When the celebrant read the Gospel, he turned rather towards the side than towards the back of the altar, for the purpose of addressing what he read, in some measure, to those who attended near him, and being more easily heard. The deacon soon followed the example of his superior, in his mode of turning to read. This concluded the Mass of the Catechumens. After which, there was usually a discourse by the bishop or some one appointed by him.

After this sermon the deacon warned the Catechumens and strangers to retire; previously however to the departure of the former, the bishop read some prayers for their improvement in virtue, and perseverance in the holy desire of being received into the Church. He concluded with his blessing. The Mass of the faithful then commences.

The creed, though the first part, is the latest perhaps that has been introduced, and indeed can scarcely be called with justice a portion of the Mass, as that correctly speaking begins only with the oblation. Nor is this profession of faith always made. St. Thomas of Aquin gives the reason for the selection of the days on which it is now used, viz. on the Sundays, and those festivals in honor of any facts or persons of whom mention is made in the venerable document itself, on the feasts of the Apostles who delivered its contents, and those of the doctors of the Church who explained them.

The celebrant begins alone to show that the doctrine was delivered to the faithful by those heralds who were invested with the Saviour's commission: and the choir follows it up, to exhibit the alacrity with which the people make open profession of believing

what they have thus learned; for as St. Paul says, "with the heart we believe unto justice, but with the mouth confession is made unto salvation." (Rom. x, 10.) At mentioning the name of Jesus, reverence is made by bowing the head; but at that passage which states his humiliation to become man for our sakes, we bend the knee; and on the two festivals of the Annunciation and Nativity of our blessed Redeemer, when we more especially commemorate this important event, the celebrant and his assistants kneel whilst the passage relating to it is sung by the choir. Whilst the latter part of the symbol is chaunted, the deacon, receiving the burse from the master of ceremonies, or the sacristan, pays due respect to the celebrant, and proceeds to spread upon the altar the corporal or cloth which is to be under the offerings. When the creed is finished, the celebrant, before the offertory, salutes the people again with the address of *Dominus vobiscum*; to which, of course, he receives the usual answer. This might be looked upon as the proper commencement of the Mass of the faithful; for, as the Council of Valence stated in the year 374, the reading of the Gospels and all that preceded the oblation, was to be considered only as a prelude for the Catechumens, and St. Ambrose mentions that it was after he had dismissed the Catechumens, he began Mass. (Ep. ad Marcellam Soror.) We may also consider the whole office from this to the preface under the general name of the offertory. At present it consists in the offering the bread and wine by the celebrant, when they have been prepared for him; the incensing of the oblation, of the altar, and of the attendants; the washing of the fingers; the subsequent prayer; the invitation given to the people to pray; and the secret prayer.

Originally it was usual for the faithful to bring to the Church the provisions, which they contributed to the support of the clergy, and the necessaries for the sacrifice and for the use of the temple: they offered them at this period, and the deacons selected what was proper for the altar; the remainder was sent to the bishop's residence, whence under his direction the clergy were supplied. This contribution was called an oblation or offering, and even sometimes a sacrifice made by the people. The candles given at ordinations, and the bread and wine at the consecration of a bishop, are remnants of this ancient practice.

During the first four centuries this was done in silence, or at least without any continuation of the sacred office whilst the

offering was made. But about the year 400, a custom began at Carthage, as St. Augustin informs us, founded upon the practice of the Jewish Church, and of which St. Augustin not only approved, but which he defended against the assaults of a tribune named Hilary. This was, that a hymn or psalm should be sung, during the offering: and this chaunt continued until the choir was admonished by the prelate that they might conclude, which admonition was given by inviting them to pray, *Orate*. St. Isidore in his book on Church Offices, (v. 1,) also assimilates this to what is written respecting Simon, in Eccles. 1: "When he went up to the holy altar, he honored the vesture of holiness: and when he took the portion out of the hands of the priests, he himself stood by the altar, and about him was the ring of his brethren: and as the cedar planted on Mount Libanus, and as the branches of palm-trees, stood round about him, and all the sons of Aaron in their glory: and the oblation of the Lord was in their hands, before all the congregation of Israel: and finishing his service on the altar, to honor the offering of the most high King, he stretched forth his hand to make a libation, and offered of the blood of the grape. He poured forth at the foot of the altar a divine odor to the most high Prince. Then the sons of Aaron shouted, they sounded with beaten trumpets and made a great noise, to be heard for a remembrance before God, (xxx,) and the singers lifted up their voices, and in the great house the sound of melody was increased."

Before reading this passage, now called the offertory, the celebrant invites the congregation by *Oremus*, to pray. Having read the appropriate selections, he is now ready to commence the oblation, whilst the choir continues the chaunt. If a bishop celebrates pontifically, he now goes to the altar, having taken off his gloves and washed his fingers, that he may the more conveniently perform his duty.

The subdeacon has at this time, generally, a large silk scarf placed upon his shoulders, and going to the credence table, he takes the chalice, over which an attendant brings the ends of the scarf, and he thus carries the offerings up to the deacon who is at the right hand of the celebrant. The deacon receives the chalice, and taking off the paten or small plate with the bread, he delivers it to the celebrant, kissing as usual the object given, and the hand which receives it. The celebrant lifting the paten with both hands, presents to the Lord the bread that is to be

consecrated; looking forward to what is about to be produced upon the altar under the appearance, he prays that it may be acceptable. Making the sign of the cross with it over the altar, he places the bread upon the corporal. Meantime the deacon has cleansed the chalice with the purifier, and poured wine into it for the purpose of consecration; one of the acolytes having brought up the cruets containing wine and water from the credence table: the subdeacon holding the cruet with water requests the celebrant to bless it. In some places, if a bishop or prelate be present within his own jurisdiction, it is carried to him for the purpose, as is also the incense. The water is blessed by the appropriate prayer and sign of the cross, and an extremely small quantity of it is mixed with the wine in the chalice; after which the celebrant, receiving it from the deacon, offers it in like manner as he has done the bread, and then laying the chalice on the corporal, he covers its mouth with the pall. The subdeacon receives the paten, which he holds enveloped in the scarf, and retires to his place behind the celebrant.

The object of introducing the bread and wine is so well known as to require no explanation. The mixing a small quantity of water with the wine has been practised from the beginning, and there exists the most conclusive proofs of the Saviour having used the wine mingled when he instituted the sacrifice. The mystic lessons taught are from the most venerable antiquity: first, the offer of the eternal Father of the people, who because of the weakness of their nature are represented by water, together with Christ who is represented by wine, that, as the prayer expresses, since he vouchsafed to become, by the incarnation, partaker of our nature, we might, in the resurrection, be made associates of his glory. Another mystical lesson is that of the perfect union of the two distinct natures, divine and human, in the one person of Jesus Christ: we are also reminded by it of the water mingled with blood, that came forth from his side, when it was opened with a spear. Formerly the water was poured upon the wine in form of a cross.

In masses for the dead, the sign of the cross is not made over the water, for the same reason that no blessing is given at that sacrifice, because it is offered on behalf of those, who though still capable of profiting by our prayers, are not so subjected to the authority of the celebrant as to be blessed by him. The

wine has no cross nor prayer over it, as it represents the divine nature, upon which no blessing can be conferred.

The prayers said at the offering of the host and chalice, are not of the most ancient, though yet of highly respectable standing: they only more distinctly and accurately express what was always substantially prayed for, in a low voice by the celebrant.

The original usage was to consecrate the Eucharist upon the paten, which was very large; and was kept upon the altar not only to contain what served for the communion of the priest, but also for that of the people. However, about twelve hundred years have passed away since the custom has been introduced of consecrating upon the corporal, and then the paten was removed from the altar, and held enveloped in a scarf by one of the attendants, until it was required after the Lord's prayer, for the purpose of breaking the host upon it. Various customs prevailed regarding the person who was to keep it, and the manner in which it was to be held; for some centuries it was given to an acolyte, who not being in holy orders, was not permitted to touch the sacred vessels; but like the sons of Caath, (Num. iv, 15,) held it enveloped; subsequently the duty was given to a subdeacon, who, though in holy orders, yet continues to wear the scarf for the purpose of keeping this sacred vessel clean, by having it rolled in this veil.

The prayer which the celebrant recites, bowing down, after having covered the chalice, has been extracted probably from the Mozarabic Missal, and is founded upon Daniel iii, 39, 40. Then raising himself to invoke the Lord, and looking to heaven, whilst he invites the descent of the sanctifying Spirit, the Holy Ghost, he makes the sign of the cross over the oblation: for though the great work that is to be performed, derives its effect from the institution of Him who died upon the cross, yet the uniform testimony of antiquity assures us, that it is the Holy Ghost, who sanctifies and changes what is placed upon the holy table; and the Apostle St. Paul informs us, that it was by the Holy Ghost, Christ offered himself unspotted to God, to cleanse us from dead works. (Heb. ix, 14.)

The incense is now put into the censer and blessed; the offerings, the altar, and those present are perfumed in due order; to exhibit to each proper respect, and to teach us how we should now send up our prayers before the throne of the Eternal. This mutual homage between the several members, is also not only a

tribute of respect and an exhortation to prayer, but moreover, a token of communion.

The celebrant next washes his fingers at the corner of the epistle, not merely to remove any impurity that might have been contracted from the censer, but as an admonition to him, how necessary it is to have the utmost purity of soul, for the solemn service in which he is to be engaged. St. Cyril of Jerusalem, writing about fifteen hundred years ago, for the instruction of his neophytes, or newly baptized, upon this subject, thus addresses them, (*Catech. Mystagog. v.*) "You have seen water brought by the deacon, with which the officiating priest, and the other priests who stood around the altar, washed their hands. Do you think that was done for the sake of bodily cleanliness? No indeed, for we are accustomed to enter the church purified; so that we have no filth, but are clean and pure; but this washing of the hands should exhibit to us, that we ought to be free from all sin; for as our deeds are represented by our hands, it has the signification, that when we wash our hands, we cleanse our deeds." He then refers to the prayer from the psalms as given below: the same is taught by the author of the work on the ecclesiastical hierarchy, attributed to Denis the Areopagite. (*Cap. 73.*) The celebrant repeats during this ablution the following seven verses of the Ps. xxv: "I will wash my hands amongst the innocent; and will compass thy altar, O Lord: that I may hear the voice of thy praise, and tell of all thy wondrous works. I have loved, O Lord, the beauty of thy house: and the place where thy glory dwelleth. Take not away my soul, O God, with the wicked: nor my life with bloody men: in whose hands are iniquities: their right hand is filled with gifts. But as for me I have walked in mine innocence: redeem me and have mercy on me. My foot has stood in the direct way: in the churches I will bless thee, O Lord." To this he adds the doxology of, *Glory be to the Father, &c.*

Going then to the middle of the altar, the celebrant bowing down, with hands joined in supplication, prays to the Holy Trinity to accept the sacrifice, which is about to be offered, that it may be to God the testimony of adoration, that it may redound to the honor of the saints, who are with Him in Heaven, and conduce to the salvation of those who are present, and of all the Church. He also now beseeches the intercession of the saints; then kissing the altar, he turns round to request the congregation of his

brethren to pray in like manner, that this sacrifice may prove acceptable to Heaven, and advantageous to those present: *Orate Fratres, &c.* They answer by the expression of their sincere desire, that it may be received by the Almighty, to the honor and praise of his own holy name, and not only to their benefit, but to that of all his holy Church. The prayer which follows is called "the secret," because it is said in a low voice. The mystic writers tell us, the object is to exhibit, that what is about to take place is to be performed by that divine power, which exceeds the understanding of man. The tenor of the prayer corresponds to that of the collect, and at its termination, the words, *per omnia sæcula sæculorum*, are chaunted; to give the people notice that the prayer has been concluded, and to afford them an opportunity of answering, *Amen*.

The celebrant then commences the preface, or invitation to praise God, which precedes the canon or principal part of the liturgy. This invitation is chaunted. It is preceded by the usual salutation of *Dominus vobiscum*; but now, having the offerings which he is to consecrate before him, upon the altar, the priest does not turn round: after the choir answers, he invites the congregation, by *Sursum corda*, to lift up their hearts; they answer, *Habemus ad Dominum*; "We have them lifted up to the Lord." He continues to lead them, *Gratias agamus Domino Deo nostro*, "Let us give thanks to the Lord our God." He had previously lifted his hands, and now he bows his head; they answer, *Dignum et justum est*, "It is fit and just." He then continues to chaunt the preface, commencing with the declaration, that it is truly fit and just, becoming and useful, always, and in all places, to give thanks to God for his blessings, but especially on the occasion for which we are assembled; he then describes the nature of the festival, and the dispositions which are appropriate. Wherefore he calls upon them to render their praises through Jesus Christ, our Lord, uniting their voices in humble strains with the angelic host, who sing, Holy, holy, holy, Lord God of hosts, the heavens and the earth are full of thy glory! Hosanna in the highest! Blessed is he, who comes in the name of the Lord! Hosanna in the highest!

The celebrant ceases his chaunt, when he arrives at the *trisa-gion* or thrice holy, and the choir continues the thrilling strain, which the enraptured prophet and beloved evangelist heard in the heavenly court; a small bell, by its tinkling, gives notice in

some churches, to the assembly, that the most solemn canon is about to commence, so that they may redouble their attention. This, indeed, is the moment also to reflect upon the arrival of the great Victim of reconciliation in Jerusalem, when the multitude took branches of palm-trees, and went forth to meet him and cried, Hosanna, blessed is he that cometh in the name of the Lord. (John xii.) The deacon, who stood behind the celebrant during the hymn, now goes up to remain at his side, and to assist him.

That portion of the liturgy which succeeds is called at present the "canon:" the meaning of this word is "a rule," and it is applicable to these prayers,—because, however the others might vary, this scarcely differed in the several churches, and few changes have been made in it from the earliest epoch of our religion. Those made previous to the time of St. Gregory the Great, were comparatively trifling; and since his day it has continued, during upwards of twelve hundred years, altogether unchanged. Pope Vigilius, about the year 540, called it the "canonical prayer." Innocent I, about one hundred and forty years earlier, gives it the same name that St. Augustin used when mentioning it about the year 430, and which Cyprian gave it about 250, viz., "the prayer" by excellence. In a capitulary of Charlemagne, in 789, it is denominated the "Missal." A council at York, in the pontificate of Celestine III, about 1195, styles it, "the secret of the Mass." And one at Oxford, in the pontificate of Honorius III, about 1222, gives it the name of the "canon of the Mass;" several very ancient writers call it the prayer at or "during the action." References to the phraseology, as we now have it, are found in several very early authors, amongst whom are St. Ambrose, St. Optatus of Milevi, and others who wrote in the fourth century. A number of irrefragable critical internal evidences carry back the proof of composition to a much earlier period. Thus, the Council of Trent was fully within bounds, when it informed us that it was a compilation of the words of the Saviour, the traditions of the Apostles, and the institutions of some holy pontiffs.

The discipline in the first ages of the Church regarding the secret, prevented its being reduced to writing; but a most remarkable similarity prevails in the liturgies of the several early rites, which evinces that they must have been derived from a common source.

The custom which still prevails of reciting the canon in a low voice, so as not to be heard by the people, thus giving to understand that the change which is effected in the bread and wine is the effect of the invisible and imperceptible operation of the Holy Ghost, has been derived from very ancient times. This reason has been given by several authors during the succeeding centuries.

The priest lifts up his hands and eyes to heaven at the commencement, when he invokes the most clement Father to receive the gifts about to be offered; then bowing down he makes his supplication, and kisses the altar, previously to making thrice the sign of the cross over the offerings. He then entreats that these may be received for the whole Church, especially for her visible head, the Pope—then for the bishop of the diocese, in some places, for the temporal rulers, and all adherents to the orthodox and apostolic faith. He then begs of the Almighty in a special manner to regard some living persons whom he particularly recommends; amongst them are his immediate benefactors: he concludes by the recommendation of all present, according to the measure of their devotion, of which the Lord alone can judge; for he only can search the reins and the heart. Calling then to mind the saints, who, released from their bodies, are in celestial glory with the Lord, he brings before the divine view, that we not only communicate with them in the doctrine to which they adhered, but that we hold their names, their virtues, and their memorials or relics in veneration, and trust much to the aid which we expect from their prayers and merits, through Christ, their Lord and ours.

From the beginning it was usual to have in the Church dyptics—that is, parchments or tablets with two folds, so as to make three columns,—and the names of three classes of persons were inscribed upon these tablets. First, the apostles and martyrs, of whom the Church, under the conviction that no one could exhibit greater love than to lay down his life for his friend (John xv, 13,) believed they died in that charity, which secured to them an immediate passage to the realms of bliss. These names were read in the assemblies of the faithful, when they congregated round the holy altar, not to pray for those named; for as St. Augustin writes (in tract. 74, in Joannem), “Thus, at the table of the Lord we do not commemorate the martyrs, as we do others that rest in peace, so that we may pray for them,—but rather

that they may pray for us, that we should follow in their footsteps." These saints were brought under the divine observation, upon the same principle as the Israelites so frequently brought their deceased patriarchs before the Lord, that he might be induced to act towards the Christian flock as he did towards Jerusalem when it was threatened by Sennecherib, (4 Kings xix, 34.) "And I will protect this city, and will save it for my own sake, and for David my servant's sake."

Upon another column were inscribed the names of those who had died in the peace or communion of the Church, leaving indeed hope, but not assurance, of their being acceptable; but yet, as they might be liable to temporal punishment, though released from the guilt of sin, and freed from the danger of eternal pain, or by reason of lesser sins not fully repented of, being members of the Church, they shared in her communion, and might be aided by her prayers.

The third column contained the names of the living. Amongst these, that of the Pope was first, then that of the immediate bishop, some of the other prelates in the same province occasionally, frequently that of the emperor or king, and those of remarkable benefactors.

The names of the saints retained at present in the canon, are only a few of the principal and most ancient, to which is added the general expression of all thy saints "by whose prayers and merits, we beg thee to grant, that in all things we may be strengthened by thine aid, through the same Christ our Lord. Amen."

Then spreading his hands over the oblation in like manner as it was usual to do in regard to the victim, (Levit. iv, viii,) and looking forward to what is soon to be upon the altar, the celebrant prays that receiving the victim, with which, by this rite, he identifies himself and the congregation, on whose behalf he makes the offering, the Almighty would accept it for an atonement, that he would dispose our days in peace, save us from damnation, and place us amongst his elect. Venerable Bede informs us, in his history of England (lib. ii, c. 1,) that it was Gregory the Great who added the words of these three last petitions.

The prayer which now follows, is that which from the commencement has been used for producing the divine victim, and is therefore called the prayer of consecration. The celebrant

making several times the sign of the cross over the offerings, entreats the Almighty that not only would he receive the oblation that is about to be made, but also that he in his mercy would make it beneficial to us.

He knows that it will become the body and blood of Christ, but he begs that *for us* it may be made so; that is, that we may obtain the fruits of redemption by its means. This is besought through Christ himself.

The deacon now kneels at the right hand of the celebrant, torch-bearers frequently surround the holy place; the incense bearer is prepared; the last notes of the angelic anthem of the sanctus have died upon the ear; all are in the attitude of homage and devotion, whilst the celebrant recites the history of the institution; and at the recital of the Saviour's words, in the Saviour's person, by his frail representative, He vouchsafes himself to fulfil His promise; for though the heavens and earth should pass away, his word will not fail. He is then on the altar under the symbolic emblems! In some places a small bell tinkles to give notice; the celebrant adores, he lifts the host. He kneels, he rises, he consecrates the chalice, he adores, he elevates, the bell continues, the people are prostrate in adoration. The ancient fathers are ecstatic in their descriptions of that awful and mysterious moment! In the Greek Church, the custom was to have the sanctuary enclosed with a curtain, which was drawn aside some time after the consecration, but previously to the communion, and the holy victim was exhibited for the adoration of the people. St. John Chrysostom tells the people in his fifth homily upon the Epistle to the Ephesians, that they should look upon the sanctuary as if the heavens themselves were unfolded to their view, that they might behold Christ and the bands of angels that attend upon him. Angels indeed assist there, as he says (in Hom. 16, to the people of Antioch,) for their King is present, whom they surround, as his guards accompany the emperor; and when we see the clouds of incense ascend, we should waft our aspirations upon the breathing perfume, that angels may present them to Him who was for us elevated upon a cross, that we might be exalted in his glory. Here indeed, says Simon of Thessalonica, (de templ. et Miss.) as Paul foretold, in the name of Jesus every knee bends, and every tongue confesses that our Lord Jesus Christ is in the glory of God his Father. St. Ambrose (lib. iii, c. 12, de Spir. sanct.) describes what is produced as the

flesh of Christ, which in his day the faithful adored in the mystery, and which the Apostles adored in the Lord Jesus himself. And St. Augustin (in Psalm xcvi.) describes it as that flesh of which no one partakes previous to adoring it. This adoration continues during the canon.

The custom of elevating the host and chalice immediately after their consecration, was not introduced until after the heresy of Berengarius, archdeacon of Angers, in France, who, about the middle of the eleventh century began to raise doubts of the real presence: then the piety of the faithful introduced this custom as a testimony against his errors. The ancient usage was what is now called the second elevation, at the conclusion of the canon; and this agrees with the usages of the Armenians and Abyssinians, and in some measure with that of the Greeks. This custom of the elevation did not immediately extend to every church. It originated in France, and in some places the host alone was lifted, in others both the host and chalice, and as the custom extended, the diversity also became manifest, until gradually, after a couple of centuries, greater uniformity was established.

The custom of ringing the small bell was introduced soon after that of the first elevation. The English Church appears, if it did not originate the practice, to have been one of the first to adopt it, as some of the earliest regulations upon the subject, are found in her records. We have an epistle of Yvo, Bishop of Chartres, before 1114, in which he expresses his gratitude to Maud, Queen of England, for fine bells which she had given to the church of our Lady at Chartres, and by the ringing of which at the elevation, he says, her memory will be usefully preserved.

The apostle St. Paul informs us (1 Cor. xi, 26,) that one of the principal objects of this divine institution was to show forth the death of the Lord until his second coming; thus whilst the priests of the new law did, according to the precept of the Lord, what he himself performed at the divine institution, that is, placed his body and blood under the appearances of bread and wine; they did so for a commemoration of him. His death was shown forth by the exhibition, as it were of blood drawn from the body. Whilst the victim, thus mystically slain by the sword of the word, which caused that separation, lies upon the altar, now that the salutations of the choir unite with the gratulations of the blessed spirits that surround the throne of this monarch of our affections, the officiating clergyman expands his hands;

he will not, except for the purpose of again taking it, disjoin those fingers that have touched the holy sacrament, until he shall have washed them after the communion. The deacon assists at the book whilst contemplating the sacred symbols; the celebrant in his prayer calls to mind the passion, resurrection and ascension of the Saviour. If he makes the sign of the cross over the victim, it is not to bless, or to consecrate the source of blessing and the author of sanctity, but to exhibit his conviction, that He who died upon the cross, is present, and that every blessing which we can expect must be derived from His merits. He, therefore, by the five figures of the cross which he makes, being reminded of the five wounds inflicted upon the hands, the feet, and the side of his Saviour, presents, in the name of the people, to the Eternal Father, this great Mediator of the New Testament, who entering into the holy heavens, behind that veil which during ages separated them from this earth, did, on that great day when it was rent as he consummated his offering, in the midst of the aspirations of the hoary patriarchs, the venerable sages, the enraptured prophets, his afflicted mother, and astounded disciples, with the fragrance of his own merits, carry the smoking blood of expiation, into the midst of the adoring angels, to be poured as a rich libation before his Father's throne, so that being invested with an eternal priesthood, he might come forth to bless a world made penitent and redeemed.

In this prayer the figures of ancient days pass before his view. Through the long vista, the approving token of heaven is seen upon the sacrifice of the just Abel, who lies bathed in his blood, upon that of Melchisedec, the king of Salem and of justice, who stands by his singular offering by the side of Abraham, glorious in victory, more glorious for the fidelity which he exhibited upon that mountain, where he gave his son at the pile as a sacrifice. The celebrant beholds all these prophetic figures fulfilled in what lies before him. There, indeed, is the first-born amongst many brethren, formerly slain for the iniquities of his people, by his own nation, but innocent and acceptable to heaven, his sacrifice is benignantly received. Like another Isaac, he bore to the mountain the wood upon which he was to be immolated; having manifested his obedience, he lives after the sacrifice, and is made the father of a mighty multitude, because he laid down his life for sin, he sees a long-lived seed, and the will of the Lord is prosperous in his hand. (Isaias iii.) Though he makes but

one offering of his body and blood, by which he for ever perfects those that are sanctified, (Heb. x, 14,) yet he hath an everlasting priesthood, by which he continues the oblation under the appearances of bread and wine, thus being a high priest for ever, according to the order of Melchisedec. (Heb. viii, 24, and v, 10, 11.) Ours is therefore a holy sacrifice,—ours is indeed an unspotted victim.

Bowing down in a posture of humility, the priest earnestly supplicates that Jesus Christ, whom he styles the holy angel, would present this offering on high, especially on behalf of those who are to approach the holy communion. After this, with his hands joined before his face, whilst he stands erect, he prays in spirit for those deceased members whom he desires to commemorate. The names are publicly read in many churches at this time from the dyptics, whence in several very ancient missals the prayer of *Memento* is styled *super dypticha*. About the fourteenth century, this custom of reading the names began to get into disuse: however, in some churches the piety of the faithful continues the recital, and prayers are publicly requested for the deceased, as also for the sick, either after the Gospel or after the communion. After the private recital, or reflection upon the names, at this part of the Mass, a general petition is offered, upon the principle of that true Christian charity of which St. Augustin, in his book "On the Care for the Dead," gives so many instances. The following extract will, however, show the principle: "Supplications for the spirits of the deceased must not be omitted, the making of which the Church undertakes for the departed in every Christian Catholic assembly: even without mentioning the names of all, she does it by a general commemoration, so that they who have left no parents, or children, or relations, or friends, to do this kindness for them, should have it performed by this, their mother, when she supplicates for them together with the others."

Slightly elevating his voice, the celebrant, after praying for the dead, strikes his breast, saying, *Nobis quoque peccatoribus*, by which he also asks mercy for himself and other sinners. Venerable Bede, who wrote about the year 700, remarks upon this elevation of voice, which is made to exhibit that the prayer for the dead is concluded, and that the sacrifice also is about to be brought to its termination. The prayer entreats that he may be admitted to the fellowship of the saints, some of whose names

are therefore mentioned, and the favor is asked through Christ our Lord.

If new fruits were to be blessed, they were formerly presented at this time; and at present the oil for the sacrament of extreme unction is blessed on Maundy Thursday at this part of the Mass. The prayer, therefore, refers occasionally to those blessings, but always to that better gift, the great legacy of his body and blood, bequeathed to us by the Saviour in that testament which he confirmed by his death. St. Thomas of Aquin explains the three crosses now made with the host over the chalice as emblematic not only of the three hours during which the Saviour was exposed upon the cross, but chiefly of the three great acts performed by him immediately before the consummation of his sacrifice. First, his prayer for his enemies: "Father, forgive them, for they know not what they do." The second, his exclamation: "My God, my God, why hast thou forsaken me?" and the third, when he resigned himself to the last agony, with the expression: "Father, into thy hands I commend my spirit." The celebrant then raises the host and chalice together, for the second elevation, but not as high as was formerly used, before the time of Berengarius. And the conclusion of this ceremony, with its appropriate prayer, terminates the canon.

After the termination of this most solemn service, the preparation for communion followed. Frequently there were in the church public penitents, who had been tried, and found worthy of reconciliation; this was then the time for performing that rite in their regard: but previously thereto, the celebrant (who at solemn Masses during the first ages was the bishop) turned to the altar, and expressing his unworthiness and apprehensions, but still encouraged by the precept of the Saviour, presumed to address God as "our father," and recited the Lord's prayer. The deacon now stood behind him, until his ministry was necessary at the altar; and therefore when the prayer is near its termination, he goes up to his right hand side to assist in preparing the holy eucharist for communion. The subdeacon goes up to the same side to deliver the paten which he had hitherto in charge, and having given it to the deacon, the scarf is withdrawn from his shoulders, and he retires to his place.

In the Greek Church the whole congregation united in the Lord's prayer; but in the Latin Church the celebrant chaunts it, so that the people may hear; and they unite in it by taking up

the last petition, "But deliver us from evil." During the first centuries, when the discipline of the secret was in force, this prayer was never recited in the hearing of strangers or of Catechumens. Hence, on other occasions, when they were present, the celebrant only notified that it was to be said, by repeating the first two words, *Pater noster*, and it was said secretly, without coming to the knowledge of the uninitiated; but now, none except the faithful being supposed present, it is openly said or chaunted.

The celebrant now, animated with the sentiments of the prayer just recited, beseeches God to deliver those who assist, from past evils which are sins, from present evils which are temptations and disasters, and from future evils which are the eternal or temporal punishment for crimes. He also begs the intercession of the blessed Virgin and a few other saints to procure from God, peace in this life, and remission of sins for the other; through the merits of our Lord Jesus Christ.

During this prayer he holds the paten in his right hand, and makes the sign of the cross with it upon his person; after which he kisses it, because it is an instrument of peace, upon which He who is meek and peaceful, He who can give to us a peace that can never be procured from the world, a peace to which the criminal, the proud, and the ambitious are strangers, is about to be placed. The celebrant then puts the paten under the sacred host, and uncovering the chalice, he adores; after which rising, he breaks the host into three parts, whilst he concludes the prayer, in a loud voice, to afford the people an opportunity of giving their assent by the *Amen*. He then puts one particle of it into the chalice, saying, *Pax Domini sit semper vobiscum*; "May the peace of the Lord be always with you," to which the people answer, *Et cum spiritu tuo*. Covering the chalice previously to the repetition of his homage, he prays that this mixing and consecration of putting the two sacred things, the body and blood of Jesus Christ together, may be the means of bringing eternal life to those who are about to receive the communion.

The *Libera* or form now said after the Lord's prayer, which contains an aspiration for peace, is very ancient, though the exact date of its introduction cannot be pointed out; because the prayers preparatory to communion, were left for a long time, in a great measure to the devotion of the celebrant. It certainly existed in the eighth century. It was customary also, at this

part of the office, to publish the fasts, the festivals, and other notices. Then the bishop, by his blessing and a form of absolution which, though different in several churches, yet had a great similarity in all, admitted the public penitents to reconciliation. He also gave his blessing to the people, concluding it with the words, *Pax Domini sit semper vobiscum*; which salutation is still retained; though the blessing is now deferred to the termination of the liturgy.

The rite of breaking the host is coeval with the divine institution of Mass, and hence the sacrifice itself was known amongst the first faithful, by the name of the breaking of bread. (Luke xxiv, 35; Acts ii, 46, xx, 7; 1 Cor. x, 16.) From what has been previously stated, it is manifest that the body of Christ, which is impassible, is not hurt or broken by this division of the sacrament, and that He is whole and entire under the appearance of each particle, as St. Augustin says, (lib. vi, de Trinit. e. 6,) of the human soul: "It is entire through the whole body, and it is entire in each part of that body." This rite of breaking the host, has continued uninterruptedly in the Church through every age, with this difference, that in some places and at some times, the number of particles were more numerous than at other places or epochs. At present amongst the Latins, it is broken into three parts, one of which is put into the chalice, as had always been practised. One of the other portions used, at some periods, to be kept for the communion of the sick; during several centuries however, it has been the custom, instead thereof, to consecrate a sufficient quantity to serve for the communion of the faithful, whether in health or sickness, and to keep what has been thus consecrated in a vessel called a *pix* or *ciborium*. The other portion served for the communion of the celebrant and of his attendants. Now, in general, the priest takes the whole for his own communion.

Pope Sergius I, who ascended to the chair in 687, directed, that during the breaking of the host, the choir and people should sing the *Agnus Dei*; "Lamb of God who takest away the sins of the world, have mercy on us!" This was sung thrice, and a custom came in, that each time they who repeated it struck their breasts. The priest then repeated it in those Masses where there was no chaunt, and afterwards even with the singers, so that the practice became nearly universal.

In Masses for the dead, the petition to the Lamb of God, was *to give rest to the deceased*. About the year 1100, when the peace of the Church was in some places disturbed, the last petition was changed from "have mercy on us," to "give us peace." But in the church of St. John of Lateran, the ancient mode is still preserved, of saying thrice, "have mercy on us."

The celebrant now, bowing down before the altar, recites a prayer, beseeching from the Lord Jesus that peace which conduces so much to the charity of this life, the sanctification of souls, and the salvation of the elect. This prayer regards also the unity of the Church, and the mutual affection of its members. It was not generally introduced before the tenth century. Whilst the celebrant recites it, the deacon kneels at his right side, and at the conclusion, rises and kisses the altar, whilst the celebrant kisses it at the same time, to receive that peace which he is about to give to others, and then embraces the deacon, saying, "Peace be to you," to which the answer is, "and with thy spirit." After which, paying his homage to the Holy Sacrament, the deacon descends and gives the salutation of peace to the subdeacon, and he gives it to the rest of the clergy, or to the first of each order, if many be present, and so it is communicated from these first persons to their brethren. Meantime the deacon and subdeacon go to the altar, where the celebrant has begun to recite two prayers before the communion.

In Masses for the dead, this prayer and the salutation of peace are omitted, because at those Masses the attention is occupied with suffrages for the deceased. Besides, these were not considered public Masses, and it was only at such, this ceremony was performed.

The two succeeding prayers have, within the last eight hundred years, been generally selected from many that the private devotions of the clergy formerly used as a preparation for communion; and to create uniformity, custom now having the force of law, has restricted the celebrant to those only. The moment for communion has at length arrived, and taking the sacred body in his hand, the priest says, "I will receive this heavenly bread, and I will call upon the name of the Lord!" But then recollecting his own unworthiness, he thrice strikes his breast, adding, "Lord, I am not worthy that thou shouldst enter under my roof; say but the word, and my soul shall be healed." Then making the sign of the cross with the Sacrament, he says, "May the

body of our Lord Jesus Christ preserve my soul to eternal life. Amen ;” after which he receives the Sacred Host. Then meditating for a moment, he prepares to take the chalice. The deacon uncovers it, and the celebrant carefully gathers from the corporal any particles which may be upon it, and conveys them to the chalice, saying, “What shall I give to the Lord for all that he hath given to me? I will take the chalice of salvation, and I will call upon the name of the Lord. Praising, will I call upon the name of the Lord, and I shall be saved from my enemies.” (Ps. cxv.) Then making the sign of the cross upon the chalice, he says, “May the blood of our Lord Jesus Christ preserve my soul to eternal life. Amen!” And holding the paten under the chalice and his chin, he reverentially receives the contents of the sacred vessel.

The expressions of the prayers are calculated to excite the most perfect devotion; the acknowledgement of unworthiness, blended with the expression of humble confidence, is taken from the Gospel of St. Matthew, (viii, 8,) and with very little change in the expression of the centurion. We have reason to believe that it was, at a very early period, used upon this occasion in the assemblies of the faithful. St. John Chrysostom, in his homily upon St. Thomas, the apostle, exhorting the faithful to go with proper dispositions to communion, has the following passage: “Let us say to the Redeemer, Lord, I am not worthy that thou shouldst enter under my roof; yet as thou wilt be received by us, relying upon thy indulgence we approach to thee.” And in the early part of the third century, Origen in his homily 5, upon some topics of the Gospel, thus expresses himself: “When thou takest that holy food, that uncorrupted banquet, when thou enjoyest the bread and cup of life, thou eatest and drinkest the body and blood of the Lord, then the Lord entereth under thy roof; and do thou, therefore, humbling thyself, imitate the centurion, and say, ‘Lord, I am not worthy that thou shouldst enter under my roof.’”

If communion is to be given, the general form of confession is said, and the celebrant prays for the pardon of the penitents, in the accustomed manner; then kneeling to adore the Holy Sacrament, which is now uncovered upon the altar, he rises, holds the vessel that contains it in his left hand, and taking a particle of the sacrament between the forefinger and the thumb of the right, he exhibits it to the people, saying: “Behold the Lamb of

God; behold him who takes away the sins of the world; Lord, I am not worthy, &c.” Then going to where the communicants are ranged, he puts the Holy Sacrament upon the tongue of each of them; the communicant holding a cloth under his chin, for the purpose of keeping upon it any particle of the sacrament that might fall at the administration. During this giving of the communion, the celebrant is sometimes assisted by the deacon, who holds the paten also under the sacrament for the like purpose. We are not certain whether, in the first days of Christianity, during its administration, the faithful were silent. It is probable they were. However, the custom of singing a psalm or hymn, during the whole period that intervened between giving the kiss of peace and the thanksgiving by the celebrant, after his own and the people’s communion, is so general amongst the Greeks, the Armenians, the Abyssinians, and the Latins, and the evidences extend so far back, that it must be considered at least one of the earliest usages of the Church. This psalm has since got the name of “the communion.” After the participation and distribution of the sacrament, the officiating clergyman has wine poured into the chalice, which being used to purify it, he subsequently drinks, and also some wine and water which are poured upon those fingers with which he had touched the sacred host. After this, his attendants cleanse the chalice, wiping it with the purifier.

The celebrant, after the purification of the chalice, reads the passage of the Sacred Scripture sung at the communion, which is also called by that name. That and the post-communion, or thanksgiving for benefits received, are read and chaunted at the epistle side, to which place the book has been removed, as there is now no impediment there, and it is the more convenient situation. He salutes the people before the post-communion, to give them notice of the thanksgiving, and after it to take his leave. The deacon, then turning to the congregation, sings the *Ite missa est*, to tell them that, the office being terminated, they are at liberty to depart. But, as in the penitential times, other offices followed; *Benedicamus Domino*, “Let us praise the Lord,” is substituted therefor; the answer to each is *Deo gratias*, “Thanks be to God.” In Masses for the dead he sings *Requiescant in pace*, “May they rest in peace;” which is answered by “Amen.” But on the two last occasions he turns to the altar, and not to

the people—as in the first case the office was to continue, and in the other the obsequies were to follow.

The officiating clergyman bowing down before the altar, prays that God would vouchsafe to make the sacrifice that has been offered, useful to him and those on whose behalf it was presented; and then turning to the congregation, and making the sign of the cross over them, he prays that the Almighty God, Father, Son, and Holy Ghost, would vouchsafe to bless them. This blessing has been added at the request of the people, who also, through devotion for the Gospel of St. John, requested that its commencement should be read after the blessing, which is therefore done at the gospel side, unless some other lesson is required by the occurrence of two solemnities upon the same day.

Frequently, if a prelate be present within his own jurisdiction, and he be not the celebrant, he gives this last blessing. And when he celebrates, and is attended by an assistant priest in a cope, this latter does much of what would otherwise be performed by the deacon. His form of blessing differs from that of a priest. He commences with the versicle *Sit nomen Domini benedictum*; “May the name of the Lord be blessed.” Answer, *Ex hoc nunc et usque in sæculum*; “From henceforth and for ever.” Vrs. *Adjutorium nostrum in nomine Domini*; “Our help is in the name of the Lord.” *Qui fecit cælum et terram*; “Who made the heavens and the earth:” then he makes the sign of the cross thrice, once at the name of each person of the Holy Trinity, and towards the several directions in which the people surround the altar; whilst he entreats that they may be blessed by the Father, the Son, and the Holy Ghost.

EXPLANATION OF THE CEREMONIES OF HOLY WEEK.

PALM SUNDAY.

THE object of the ceremony is to enter this morning upon the recollection of the important and interesting fact of the Saviour's triumphal entry into Jerusalem, when he was received by the multitude with palms, the emblem of victory, and with olives, which have been the type of peace, since the day that the returning dove brought this token of heavenly reconciliation to those prisoners who in the ark waited impatiently for the subsiding of the flood. A quantity of branches of these or of other evergreens are placed at the side of the altar. The Church wishes to sanctify every thing which her children use, especially for the purposes of religion, by prayer and the word of God.

The choir commences with the Hosanna as it was proclaimed by the children. In the next prayer which succeeds, the grace of God is besought to bring us to the glory of Christ's resurrection. The subdeacon then chaunts from the book of Exodus, (chapters xv and xvi,) the history of the murmurs of the children of Israel, after they had left the palm-trees and fountains of Elim, their regrets for having quitted the flesh-pots of Egypt, where they were in slavery, and the promise which the Lord gave them of manna; thus marking how, in the midst of these mortifications that we must meet, after occasional refreshments in our pilgrimage through life, we are too often disheartened by transient difficulties, and prefer returning to indulge our passions under the slavery of Satan: but God himself encourages us, not only by that better bread which came from heaven, but by the

prospect of seeing the glory of the Lord in his holy mountain, after we shall have triumphed over sin.

The gradual, however, which follows this lesson, reverts to the conspiracy against Jesus, and his prayer in the Garden of Olives. The deacon, with the usual ceremonies, which have been explained in the exposition of the Mass, sings the Gospel, (Matthew xxi, from verse 1 to 11.)

In the prayer of blessing, the Church entreats of God to increase the light of faith for the greater triumph of religion, and brings before his view the blessings of increase which he bestowed upon Noe at his going out from the ark, and upon Moses at his coming forth from Egypt; she regards in this, as well the Catechumens who are preparing for the illumination of baptism, as the body of the faithful who are looking to the eucharist: and she desires that all bearing those branches, may meet Christ in the true spirit of their vocation, so that triumphing over sin, they may be enabled to bear the palm of victory, and secure for themselves reconciliation through the merits of the Saviour, by which they may obtain the olive of peace, and thus enter into the heavenly Jerusalem to live for ever. The choir chaunts the praises of the Eternal, in the *Trisagion*, or thrice holy. The blessing is then resumed, in beautiful allusions to the peaceful dove returning with the olive to the ark, and to the people who bore the palms to meet Jesus, upon his approach to Jerusalem. Whilst the sign of the cross is made over the branches, an entreaty is poured forth that God will bless all those who with pious sentiments shall carry them: and that this blessing may be extended to every place into which they shall be borne. The next prayer beautifully dwells upon the mystic lessons taught by the observance; and a short petition made in the true spirit of the Church, beseeches that the lessons of spiritual religion which the emblematic ceremony was intended to teach, may be deeply impressed upon the minds of the beholders.

Incense and holy water are used to produce and to show the purifying influence of God's grace; the former to signify the good odor of virtue, and to urge us to send up our aspirations to that heaven towards which its fragrant smoke ascends.

The custom of blessing and distributing the palms is a very ancient observance of the Church, though not originally universal. Merati has produced documents of the fourth or early in the fifth century, which show that the practice was then well

known in Italy. The documents of the East show it to have been in use there at an earlier period. We can find no document of the English Church mentioning the custom previous to the eighth century. The manner of its celebration though having a general similarity in all places, yet differed in many lesser circumstances.

In almost every place, a procession was formed on Palm Sunday, after the branches were blessed, for the purpose of representing the triumphal entry of the Saviour into Jerusalem, that by this observance a stronger impression might be made upon the faithful, and their curiosity being excited, that they should seek and obtain information respecting facts that were, for them, deeply interesting. This principle is the same that God himself taught to the Hebrew people. (Deut. vi, 20, &c.)

During the distribution the choir performs the proper anthems in plain chaunt. In some places children sang the exclamations which, at the entrance of the Saviour, were repeated by the youth of Judea. As the procession advances the choir sings the passages taken from the Gospels, describing the occurrence which is commemorated.

The portion of the Gospel selected for this Mass, is the history of the passion of our Lord, as it is related by St. Matthew, in the chapters xxvi, xxvii; but the mode in which it is chaunted, differs very much from the ordinary manner. Three deacons divide the history between them. The lessons which the spouse of the Saviour desires to teach, are: that the author of blessing was slain for our iniquities: therefore the benediction is not asked as usual; no lights are borne before the book, for Christ the true light, which enlighteneth every man coming into this world, was for a time extinguished. No smoke of incense ascends, because the very piety and faith of the Apostles was wavering, for when the shepherd was stricken, the fold was scattered; no *Dominus vobiscum* is sung, because it was by a salute the traitor delivered Jesus into the hands of his enemies: nor is *Gloria tibi Domine* said, because the grief at beholding the Redeemer stripped of his glory, fills the hearts of the faithful.

The ancient mode of reciting tragedy was by one, and subsequently by two or more persons, who related the history in solemn chaunt. The way in which the passion is sung to day, is a remnant of this ancient solemnity. The historical recital is by a tenor voice; that which was said by some of those concerned,

and which is called *Ancilla*, because a portion of it consists of what was said by the servant maid to Peter, is by a voice in *contralto*; and those expressions used by the Saviour are in bass; the choir sings the words spoken by the crowd: and though the history is one of wo, still the palms are held during the recital, to show that it was by the suffering of Him by whose bruises we were healed, that the victory over death and hell has been achieved. But when the fact of his bowing down the head to give up the ghost, is related, all kneel, and in some churches they lie prostrate for some moments, in deep humiliation and solemn adoration of Him, who thus for our sakes was overwhelmed with the sorrows of death: in other churches they kiss the ground. The last five verses are sung by the deacon in the usual Gospel tone, after having received the blessing and incensed the book, but without having lights borne with the incense, for it is a joyless recital.

The faithful, looking with confidence to the divine protection, which has been implored by the Church in favor of those who will bear these palms with proper dispositions, as also for the places into which they shall be carried; and revering besides, even those inanimate objects upon which the blessing of heaven has been specially invoked, and which are used to aid the practice of religion, keep those branches with respect, not only as memorials of the great event which has caused their introduction, but also as occasions of blessing. They bear them upon their persons, and place them in their dwellings.

TENEBRÆ.—WEDNESDAY IN HOLY WEEK.

Among the ancients, the night was divided into four watches, and the day into four stations: so that the military who were appointed to the guard duty, relieved each other at the termination of each watch or station. In several of the Christian churches, the soldiers of the Lord emulated those of the emperors, in the assiduity of their service, and the court of the heavenly monarch was never without adorers. St. John Chrysostom tells us, that the people were not called to these night offices except on Sundays, and other solemn occasions. However, in the monasteries and amongst the clergy, the *course*, which was its appellation, was regularly performed; and as the canons regulated the time

and manner of the performance, the hours, and subsequently the office, came to be known by the appellation of the "canonical hours."

The discipline on this head was not every where exactly the same, but there was a striking similarity. The hours of the night were called *Nocturns*. On ordinary occasions, there was only one nocturn or night-watch; but on very solemn occasions there were three. At this assembly a number of psalms were chaunted, after which some scriptural or other sacred lessons were read, and a prayer sometimes offered. When there were several nocturns, this same custom was observed at each. The office of the night, on solemn occasions, latterly consisted of three nocturns, at the first of which three psalms were chaunted, and three lessons of the Old Testament were read; after each of which lessons, an appropriate responsory or answer was sung. At the second nocturn, three other psalms were chaunted, and three lessons were read from the writings of some pious and learned prelate, or from the history of the martyrdom and virtues of those whose festival was celebrated. At the third nocturn, they sung three other psalms, and read some lessons of the New Testament. On Sunday, the number of psalms for the first nocturn, was sometimes nine, and sometimes even more.

A proper office was also celebrated at the first, third, sixth, and ninth hours of the day, as also at vespers or sunset; and compline, or the filling up of the entire duty, formed the conclusion of the service before retiring to repose.

On these days the Church rejects from her office all that has been introduced to express joy. The first invocations are omitted, no invitatory is made, no hymn is sung, the nocturn commences by the antiphon of the first psalm; the versicle and responsory end the choral chaunt, for no absolution is said; the lessons are also said without blessing asked or received; no chapter at Lauds, but the *Miserere* follows the canticle, and precedes the prayer, which is said without any salutation of the people by the *Dominus vobiscum*, even without the usual notice of *Oremus*. The celebrant also lowers his voice towards the termination of the petition itself; thus, the *Amen* is not said by the people, as on other occasions, nor is the doxology found in any part of the service.

This office is called *tenebræ*, or darkness. Authors are not agreed as to the reason. Some inform us that the appellation

was given, because formerly it was celebrated in the darkness of midnight ; others say that the name is derived from the obscurity in which the church is left at the conclusion of the office, when the lights are extinguished.

The office of Wednesday evening, then, is the matins and lauds of Thursday morning in their most simple and ancient style, stripped of every circumstance which could excite to joy, or draw the mind from contemplating the grief of the Man of Sorrows. At the epistle side of the sanctuary, however, an unusual object presents itself to our view. It is a large candlestick, upon whose summit a triangle is placed ; on the side ascending to the apex of this figure are fourteen yellow candles, and one on the point itself. Before giving the explanation generally received, respecting the object of present introduction, we shall mention what has been said by some others. These lights, and those upon the altar, are extinguished during the office. All are agreed that one great object of this extinction is to testify grief and mourning.

The explanation which appears to us most instructive, is that which informs us that the candles which are arranged along the sides of this triangle represent the patriarchs and prophets, who, under the law of nature and the written law, gave the world the light of that imperfect revelation which they received, but all tending towards one point, which was Christ the Messias, He that was promised ; as not only the one in whom all nations should be blessed, but who, as the orient on high, was to shed the beams of knowledge upon those minds that had been so long enveloped in darkness. As these lights are extinguished, one at the end of each psalm, so were these chosen ones, after having proclaimed the praises of the Redeemer, consigned to death, many of them by the people whom they instructed. Towards the termination of the office, the lights upon the altar are also put out, whilst the choir recites the last verses of the canticle of Zacharias, the father of John the Baptist,—a canticle in which that priest first proclaimed the praises of the Lord, the glories of the Saviour, and the office of his own son, when his dumbness was terminated upon the circumcision and naming of the child that was to be the precursor.

The antiphon of the first psalm is intoned in soprano, which the choir takes up ; the psalms are scarcely chaunted ; they are rather said in a subdued note ; after the versicle, the *Pater noster*

is said in a low voice. The first lesson is taken from the Lamentations of the Prophet Jeremias, in which, under the name of the daughter of Sion, he bewails the desolation of that Jerusalem over which Jesus Christ wept. Four voices sing this in parts; the second and third lessons are from the same book; they are performed in plain chaunt. At the conclusion of each lesson, the choir, in the name of the Church, calls pathetically, and with emphasis, upon the Jewish synagogue, and generally upon all sinners to be converted; the invitation is, "Jerusalem! Jerusalem! O turn to the Lord thy God!" The responsories to each lesson are sung by some of the choristers. The lessons of the second nocturn are a portion of the homily of St. Augustin on the fifty-fourth psalm, and those of the third nocturn are that portion of the first epistle of St. Paul to the Corinthians which relates to the institution of the blessed eucharist by the Saviour, on the night that he was betrayed.

After these lessons and their proper responsories, the office of lauds commences. The proper antiphon, "Thou wilt be justified, O Lord! in thy words, and shalt overcome when thou art judged," precedes the psalm *Miserere*. When the other psalms and the canticle of Moses after the passage of the Red Sea have been concluded, and all the candles on the stand have been extinguished, save the one on the summit of the triangle, the versicle is sung; the antiphon to the canticle of Zachary, "The traitor gave them a sign, saying, whomsoever I shall kiss is he, hold ye him," is performed; the canticle itself, called from its first word *Benedictus*, is next sung, then the antiphon is repeated. When the lights upon the altar, as well as those upon the triangle have been extinguished, the bishop comes down from his seat, and whilst two treble voices sing the versicle which follows: "Christ was made for us obedient even unto death," he kneels, the Lord's prayer is secretly said, after which the *Miserere* is recited in alternate verses. The bishop now reads the closing prayer, the last words of which are scarcely audible, and a noise succeeds, like that which we are informed was made in the Jewish assemblies when in reading the book of Esther the name of Aman was mentioned. It is significant of that confusion of nature, which occurred at the Redeemer's death, when the centurion, and they who were with him returned into the city, declaring that indeed he was the Son of God; many striking their breasts, bewailed their offences and were truly converted. Such are the senti-

ments in which the Church desires that her children should depart from this office.

THURSDAY.

It is called *Mauudy Thursday*, from the *mandatum* or command given by the Saviour for washing the feet. There is a more solemn celebration than usual, to honor the anniversary of that day on which our Saviour instituted the holy sacrifice of the Mass, and the blessed Eucharist.

The Church even in the midst of her grief, allows on this day, some joy and gratitude for the mighty boon conferred on her children in this divine institution. Though her ornaments are veiled, yet they are covered with white, and the altar is somewhat ornamented; the candles are also of white wax.

THE MASS.

On this day, the *Gloria in excelsis* is sung, at the Mass, when the oils are blessed. The bell is rung during the repetition of the *Gloria in excelsis*, which has not been previously said in the masses of the time of penance, that is since before Septuagesima Sunday, nor is the bell now rung from this moment until the repetition of this hymn on Saturday.

Soon after the consecration, the master of ceremony begins the distribution of the caudles for the procession peculiar to the day.

The celebrant consecrates on this day, two particles of the sacred host, one to be consumed as usual at the Mass, the other to be carried in procession to the repository or side altar, and kept until next day, when it is brought back and consumed at the office of Good Friday. The procession which now is in a state of preparation is for this accompaniment. Lanfranc of Canterbury, in his statutes, directs that it shall be kept in a place prepared carefully, in the most becoming manner, and to which it shall be borne by a procession with lights, that it shall be incensed before and after, and the lights kept continually burning at the place.

THE PROCESSION.

This being the anniversary of the institution, the devotion of the faithful to the Holy Sacrament, naturally exhibits itself in the affectionate and respectful gratitude which they feel towards Him, who about to close His mortal career, left us in this divine institution the pledge and token of His most tender affection. On this day, they commemorate His humiliations, and reflect upon their own manifold transgressions of His law and offences of His person; they therefore desire to give some expression of their anxiety to do Him homage and to aid their own feelings of devotion. It is for this purpose that they have for so many centuries continued to marshal this procession, to prepare a repository where this Holy Sacrament might receive from them the tokens of their homage, and where they might approach to their hidden God, to render Him that adoration which angels joyously pay.

The cross is covered with a purple veil, the subdeacon who bears it, goes outside the chancel, and the choir commences the beautiful hymn *Pange Lingua*; the bishop or priest having paid his reverence to the sacrament, receives the vessel which contains it, enveloped himself with the veil in which he folds it. Bare headed and with incense burning before him, he proceeds towards the repository.

The repository for the Holy Sacrament is illuminated with wax candles, and appropriately ornamented. As soon as the bishop enters it, the choir begins with the strophe of *Verbum caro*: and when he arrives at the altar, the deacon kneeling, receives from him the chalice which contains the the Holy Sacrament, and accompanied by the proper attendants, carries it to the place prepared for it, where he fixes it in the vessel prepared for that purpose. The deacon having returned, the priest serves the incense, with which the bishop perfumes the Holy Sacrament, and the sacristan closes the door of the repository which he locks, giving the key to the priest who is to celebrate the next day. The *Tantum Ergo* is sung during the ceremony; and all rise from their knees at its conclusion.

The name of the sepulchre has been generally given by the faithful to the repository in which the Sacrament is kept, and they generally visit this in remembrance of the body of Christ

having reposed in the tomb of Joseph of Arimathea. Piety it is true might be thus indulged, but it is an inversion of order; for the Church has not yet commemorated the crucifixion. The sacrament is removed in order that the faithful may have an opportunity of indulging their devotion towards the holy Eucharist in a place where it reposes in state, on the anniversary of its institution; whilst the principal altar is thus left free, and again stripped of its decoration at vespers, so as to exhibit the desolation of the Passion.

THE WASHING OF THE FEET.

The custom of performing this ceremony is exceedingly ancient, and we can fix upon no period since the days of the Apostles for its introduction. It was as widely spread through the Church, as almost any practice with which we are acquainted, and the special rites were as various as the nations in which they were performed; but all agree in the selection of twelve, thirteen, or sometimes a greater number of persons whose feet were washed, by a prelate, a prince, or a monarch; and some alms were also given to those persons.

The fathers of the seventeenth Council of Toledo in the seventeenth century, complain greatly of its neglect, and enact a penalty against such of the clergy as should omit it. Pope Zachary, about the year 742, having been consulted by St. Boniface, bishop of Mayence, regarding the propriety of its performance in convents of females, answered that the nuns might certainly continue to perform this office for each other, as the admonition of Christ extended to women equally as it did to men.

GOOD FRIDAY

Has been particularly marked from the earliest period of Christianity as a day of mourning, and of solemn ritual observances: but these ceremonies were not always the same. Down to the third or fourth century, it was usually called the Passover, the name by which Tertullian calls it, because then Christ our pass-over was slain. Eusebius in his History (lib. ii, c. 17,) informs us that the Essenians, or Ascetics of Egypt, gave this time to watchings, sacred reading, fasts, &c.

THE LESSONS AND PASSION.

The bishop enters similarly habited as he was at the *Tenebræ*, save that he has laid aside his ring. He gives no blessing, but goes to kneel in front of the altar. The celebrant kneels at his left. They pray in secret. Two acolytes spread a single cloth upon the altar, the bishop ascends his chair, where he sits to read, the celebrant goes to the altar, which he kisses—then to his seat, where he reads. A chaunter sings a lesson from the prophecy of Osee, in which the Lord invites his people to repentance and mercy, and promises to receive them to mercy, when they come with becoming dispositions. In it there is also an insinuation of the manner in which the Mosaic rites and sacrifices were valueless, except so far as they were connected with that of Christ. The counter trebles intone the tract, which is followed up by the choir. It relates also to the passion. The prayer follows, after the old mode of invitation by the deacon, *Flectamus genua*; the subdeacon then chaunts a lesson from the book of Exodus, describing the institution of the passover, which was a strikingly prophetic figure of the death of the Redeemer. Previous to reading it, the subdeacon lays aside his chasuble according to the ancient custom, but resumes it when he has concluded. The tract is composed of several passages prophetic of the passion. Three chaunters then come habited as deacons, but without dalmatics, to sing the history of the sufferings of the Saviour, as recorded in the Gospel of St. John, who was the only evangelist that was present at the awful transactions, and therefore gave testimony of what he saw. Besides this, the histories given by the other three evangelists had been published on Sunday, Tuesday, and Wednesday. This passion is chaunted as that of St. Matthew was on Sunday,—but that, at the conclusion, the deacon sings without having asked a blessing, and without having lights or incense.

PRAYERS FOR ALL CLASSES AND PERSONS.

This being the anniversary of the great day of expiation, when Christ laid down his life for all mankind, the Church commands her ministers, at her altars, to beseech that he would be merciful to all. The form recited is exceedingly ancient. Intercession is

made for all orders and degrees, for the whole Church, for the holy father as its visible head, for all bishops, priests, deacons, and other clergymen—for confessors, virgins, widows, and all other congregated portions of the faithful—for temporal sovereigns—for catechumens: also, to beseech the removal of error, of disease, and famine, to entreat the liberation of captives, safe return of travellers, health of the sick, and secure arrival at their proper harbors to those who are tossed upon the ocean. In tones of supplication, the Church prays for the grace of conversion and mercy to those who unfortunately stray in the labyrinths of heresy and schism, that, no longer deceived by the wiles of seduction, they may return to that tender mother from whom they have been so long estranged: for the Jew also, she presents her petition, that, on this day of mercy, that blood which his fathers desired might be upon them and their children, might indeed come upon the descendants in streams of expiation, and not in rills of burning. But, as in mockery his fathers bent their knees before the Saviour, whom they derided as the shadow of a king, when the prayer is this day made, on his behalf, the deacon does not invite the assistants to kneel, nor does the like form of genuflection accompany this, as was joined to the other prayers. Extending her view to the poor pagans who sit in darkness and in the shadow of death, she anxiously supplicates, that, leaving their idols, they too may be brought to serve, in spirit and in truth, the only true and living God, Jesus Christ, who on this day offered himself to be an oblation for their sins. These prayers being concluded, the moment has arrived for entering into the full contemplation of the catastrophe of Calvary.

ADORATION OF CHRIST CRUCIFIED. VENERATION OF THE CROSS.

The celebrant, laying aside his chasuble, goes to the epistle side of the altar, towards its back, where he receives from the deacon a crucifix covered with a black veil, and disclosing a portion of its summit, he chaunts, *Ecce lignum Crucis*, "Behold the wood of the cross!" two tenor voices continue, *In quo salus mundi pependit*, "Upon which the salvation of the world hung." The choir answers, *Venite adoremus*, "Come, let us adore;" and all bend their knees: coming to the angle, in the front part of the same side, the celebrant uncovers the right arm, and in somewhat of a higher strain, the same passages are sung, and the

same answer is repeated. Then going to the middle of the platform, in the front of the altar, the celebrant exhibits the entire figure, and in a higher tone repeats the phrases above mentioned, whilst he exposes the symbol of him who was in Judea gradually exhibited as the Redeemer, but lifted upon Calvary, was made manifest to the whole world as the victim of propitiation, by whose bruises we are healed. The celebrant then descends and places the crucifix upon a veil for veneration.

Formerly the clergy of most churches came with bare feet to the celebration of the offices of this day; and not only they, but most of the laity, paid this tribute of homage to him who was for them stripped of every garment, and after multiplied injuries, was led through deriding crowds, to an infamous death. A very imperfect remnant of the custom still remains in the habit of laying aside the shoes at going to the salutation of the cross. The performance of this ceremony is called the adoration: in which, though the tokens of affectionate respect are given to the symbol, the homage of adoration is paid only to Christ, the incarnate and eternal Son of God. The choir meantime performs the passages of reproach, in which the mercies of God to the Jewish people, and their return of ingratitude in repaying the Saviour with so many ignominies is enumerated, and at the end of each reproach the *τριστοιχιον* is sung in Latin and Greek: Holy God! Holy Strong One! Holy Immortal! have mercy on us!!!

PROCESSION TO AND FROM THE REPOSITORY.

The ceremony of the adoration having terminated, the chaunters take their places near the gate of the sanctuary. The sub-deacon follows with the cross uncovered, between two acolytes with lighted candles: after them come the clergy.

Being arrived at the repository chapel, the torches are lighted. The bishop kneels to adore the Holy Sacrament. The sacristan receives the key which, on the preceding day, he had given to the priest, and ascending to where the sacrament is kept, unlocks and opens the door. Meantime the bishop having cast incense into the censer, perfumes the host. The deacon takes the sacrament and gives it to the bishop, upon whose shoulders a rich veil is placed, the extremities of which are brought over the sacred vessel which he holds; and the procession begins to return, the choirs singing in alternate verses the hymn, *Vexilla*

regis prodeunt. Upon entering the sanctuary, the choir retire on either side of the chancel, until after the bishop has passed: as he enters, they take up the verse, *O Crux ave spes unica.* Every person kneels as he passes with the Holy Sacrament. Upon his arriving at the platform, he gives the vessel which contains it to the celebrant, who places it on the altar; the deacon removes the veil from his shoulders: having put incense into the censer and perfumed the sacred host, the bishop returns to his seat, where he again blesses incense for the use of the celebrant, and stands uncovered.

MASS OF THE PRE-SANCTIFIED.

The Church, as has been previously observed, does not consecrate the eucharist on this day: but in order to show forth, in some manner, the death of the Lord upon the great anniversary of his atonement, a host consecrated on the previous day, and which had been reserved, is now brought to the altar to be there consumed. It has been consecrated previously, or pre-sanctified: hence the ceremony which now takes place has its name.

The sacrament having been taken from the chalice, is laid upon the altar, the deacon puts wine into the vessel, and the subdeacon mingles water with it, not for the purpose of consecration, but of ablution: after having been covered with the pall, the celebrant incenses the offerings and the altar, in the usual manner; but at every time that he passes before the Holy Sacrament or arrives where it is, he bends his knee, and when he washes his hands before the altar he faces rather towards the middle than the front, to avoid turning his back upon the Holy Eucharist. After a short prayer of humility, which he says bowing down before the altar, he turns to ask the prayers of his brethren by the *Orate fratres*: he then chaunts the Lord's prayer and its sequel, as in the ordinary Mass: at the termination of the prayers, he makes the proper reverence to the Holy Sacrament, then holding it over the paten, elevates it with one hand, during which the bishop and clergy kneel: after this he divides it in the usual manner, putting one particle in the chalice; and makes his preparation by saying the last of the usual prayers before communion: then striking his breast and repeating the *Domine non sum dignus*, he takes the Holy Sacrament, afterwards the chalice with its contents. All rise from their knees, the lights are extinguished, the bishop, being mitred, returns to his seat, and he and the

attendants sit. The celebrant takes an ablution from the chalice, which is then purified; he washes his fingers at the corner of the epistle, says a short prayer of thanksgiving, and departs.

VESPERS.

The vespers are said in choir: they consist of five Psalms and their antiphons: the canticle *Magnificat*, of the blessed Virgin, as in St. Luke, from c. i, 46 to 56, with its antiphon, and the usual prayer.

THE TENEBRÆ.

The matins and lauds for Saturday are said in the evening. The third lesson of the first nocturn is the prayer of the prophet Jeremias, those of the second nocturn are a portion of the commentary of St. Augustin on the Psalm lxiii, those of the third nocturn are the admirable passages of the epistle to the Hebrews, commencing at ix, 11, and continuing to the end of verse 22. The antiphons, responsories, and indeed the whole office, now regard the burial and repose of the Saviour. The sentiments which the Church wishes to inspire, are those of hope mingled with the grief and contrition which, she trusts, have been previously excited.

SATURDAY BEFORE EASTER.

BLESSING OF THE FIRE AND INCENSE.

The ancient custom was, to spend the morning of this day in the last examination of the catechumens, who were preparing for baptism; and those found competent, received the final instructions, at intervals, before evening. Towards sun-set, preparations were made for then beginning the office, which lasted until midnight; previously to its termination, baptism and confirmation were administered; then Mass was celebrated, communion was given, and the faithful either remained through the night, or returned home to take some refecton and rest, and to prepare for coming back at an early hour in the morning. Hence all the offices refer to night, and terminate with evidences of the resurrection, which took place at a very early hour, towards

day-light of Sunday. The custom of having the offices early in the day, is but a departure, within six or seven hundred years, from the ancient and more strict discipline.

The lights having been all extinguished, it became necessary to procure the means of again illuminating the place, which had been thus left in desolation. The mode of procuring it was not every where the same. Leo IV mentions the custom then established at Rome, of producing fire from a flint on Saturday and blessing it. Then all the old fires were extinguished, and new ones were kindled from this, to signify the resurrection of Christ from the grave, and to exhibit the progress through the world, of that fire which he came to cast on the earth. (Matt. xii, 49.) At present, in most churches, it is done in the porch. Five grains of incense are also blessed for the purpose of being put into the paschal candle. The acolyte then takes some coals of the fire that has been blessed, and puts them into the censer, upon which holy water is sprinkled, and the celebrant casts incense upon the coals with the usual blessing.

THE NEW LIGHT.

The remaining part of the ceremony takes place in the church. During the previous benedictions the celebrant wore a purple cope. He prepares for the ceremony by laying that aside and wearing violet vestments for Mass. The deacon who is to bless the paschal candle, wears a white stole, with a maniple and dalmatic of the same color; the subdeacon, however, continues to wear his violet chasuble folded in front.

The celebrant comes thus attended to his usual seat, then puts incense into the censer and blesses it in the ordinary way. On their return, an acolyte precedes with the five grains of blessed incense on a plate or salver; on his left is another with the censer; then the subdeacon with the cross; the deacon follows with a long rod, on the top of which are three tapers parting from a common stock; on his left is a master of ceremonies with a candle lighted at the new fire; after these are two other acolytes.

Being arrived at the door of the railing, the master of ceremonies lights one of the tapers, upon elevating which the deacon sings, *Lumen Christi*, "The light of Christ." All, except the subdeacon who carries the cross, bend their knees at the sacred

name, to pay homage to him who reigns over the heavens and the earth. The choir answers, *Deo gratias*, "Thanks be to God." At a station more advanced, the second taper is lighted as was the above, and the third is lighted with the like ceremony; but at each time the deacon sings upon a higher key. The third being lighted, he gives the rod to an acolyte, and taking the book which contains the proper canticle, he prepares for the

BLESSING OF THE PASCHAL CANDLE.

This candle is very large and formed of wax. The ceremony of its introduction is most ancient. Pope Zozimus, who came to the papal chair in 417, extended to all the parish churches the faculty of performing, in this instance, the ceremony that had been previously confined to the basilics; subsequently it has been extended to other churches.

The deacon having received the blessing which he besought from the celebrant, after having had the incense blessed, goes to a desk where he places the book, which he thrice incenses. On his right are the subdeacon with the cross, and an acolyte with the censer; on his left are two acolytes, one of whom holds the rod with the lighted taper, the other has the blessed grains of incense. All now rise whilst the deacon sings the beautiful canticle *Exultet*, generally supposed to have been written by St. Augustin; some, however, attribute it to St. Ambrose, some to St. Leo, and others to Peter the deacon. The fourth Council of Toledo informs us (chapter viii,) that this ceremony is now a symbol of the reanimation of the body of Jesus, and five holes made in the candle in the figure of a cross, represent the five principal wounds inflicted on our Victim.

The blessings of the Church are usually performed by a priest or bishop; but this is one of the few which is given by a deacon: but for a sufficient reason. He is vested in white as the angel announcing the resurrection, whilst the others, by their violet, still show the grief and dread of the Apostles and disciples. St. Augustin reminds us (Sermon 232, alias 144 *de tempore*,) of the fact, that the resurrection was announced by an angel to the pious women, who conveyed the tidings to the Apostles; that as by a female the human race fell, so through the Virgin redemption came; and as by females the resurrection was made known, thus it is a lower minister of the Church who takes the place of

these personages, by announcing the fact to the superior orders of the hierarchy in the blessing of this candle. And as it was not the Apostles, but the disciples, that embalmed the body, (John xix, 40,) so this lesser minister as their representative, places the five grains of incense as an embalming in the holes which represent the wounds. At the proper time during the canticle, he lights the candle, which thus burns at the principal public offices until the festival of the Ascension; to show how Christ remained conversing with his Apostles and disciples, extending their knowledge whilst he cheered them with his countenance, until on that day on which the Gospel proclaims his ascent, it is extinguished. Soon after the lighting of the candle, the lamps of the church are also kindled.

THE PROPHECIES, &C.

Formerly, when several catechumens were to be baptized on this day, the clergy having examined them, spent the time that was not otherwise occupied, in giving them instruction; and not only after, but before lighting the paschal candle, many portions of the Scriptures were read for this purpose. Prayers, having generally special reference to the catechumens, were said from time to time also, throughout the day; but when the number to be baptized was reduced to a very few, and the time for performing the office was changed to morning, the custom began in Rome of having ordinations on this day. The number of lessons, which are called prophecies, because they are chiefly taken from the prophetic books, was fixed at twelve, and were all postponed until after the paschal candle was blessed; the prayers were retained with the usual form of *Flectamus genua*, except before the last, and tracts were sung after the fourth, the eighth, and the eleventh. In some places, the number of lessons was greater, in others, there were not so many.

The deacon lays aside his white vestment, and takes violet, and being seated, he reads the prophecies, whilst they are chaunted by choristers succeeding each other in the middle of the chapel; at the termination of each, the celebrant rising, and turning to the altar, sings *Oremus*; the deacon *Flectamus genua*; and the subdeacon, *Levate*, after which, he sings the prayer. The tracts are also sung at the proper times.

In churches where there are baptismal fonts, they immediately after the prophecies had been read, proceeded to bless the water for the great regenerating sacrament; after which such persons as were in readiness, whether adults or infants, were baptized.

THE LITANIES AND CHANGES.

Taking off his chasuble, the celebrant and his assistants prostrate themselves before the altar, whilst an invocation to the saints, and appeals to the Almighty God for his mercy, are made. At the petition *Peccatores te rogamus audi nos*, "We sinners, do beseech thee to hear us," the deacon and subdeacon retire with the assistant priest. They return to the chapel in white vestments, and the celebrant rising goes to the place where his corresponding robes lie, he puts off the violet and takes those befitting the paschal time. The candles upon the altar are now lighted.

THE MASS.

The bishop now enters, wearing a white cope and mitre; proceeding to the foot of the altar, he makes the usual commencement of the Mass. But there is no introit, because all have been for a long period present, and as the old usage was to sing this piece at the entrance, it is of course omitted; since, this night, no entrance was at this time made. The bishop, being again mitred, ascends to his seat, and the celebrant goes to the altar, whilst the choir performs the *Kyrie eleison*. The incense is blessed, which is then taken to the celebrant, and the usual incensing is gone through. As soon as the *Kyrie eleison* is finished, the celebrant intones the *Gloria in excelsis*. The veil is now removed from before the altar-piece, to represent the resurrection; and the bells are again heard.

After the epistle has been sung, another subdeacon, accompanied by a master of ceremonies, addresses the bishop, *Pater Reverendissime annuntio vobis gaudium magnum, quod est, Alleluia*. "Right Reverend father, I announce to you great joy, that is, Alleluia;" after which he retires. The tract, however, is blended with the gradual, because though Christ has arisen, he has not yet manifested himself; for the same reason, no lights are carried at the singing of the Gospel; nor is the creed said, because the

70 EXPLANATION OF THE CEREMONIES OF HOLY WEEK.

rite of this day is more ancient than the period of its introduction; and also to show that the faith was not yet fully established.

On this night, the offerings were made before the baptism, and of course long before the Mass commenced, and on that account, as well as because of the antiquity of the special ceremonial, no offering is said or sung. Another reason has been added, viz. to signify the silence of the holy women going to the sepulchre. The bells again sound at the consecration; but no *Agnus Dei*, &c., is said. This appeal to the Lamb of God was introduced by Pope Sergius about the year 700, and the form of this special liturgy is much more ancient; the same mystic reason, viz. to signify the silence of the holy women, is also given for this, by some writers. No *pax* or kiss of peace is given, because Christ had not as yet appeared to his disciples, giving them the salutation of peace, (John xx, 19.) Another reason is also given, viz. that this Mass being celebrated at night, as it were to conclude the baptismal rite, and to have the holy communion given to those who had been, after their initiation, confirmed, the great celebration of the festival was postponed until morning, when coming early to the church, the faithful kissed each other, with a new salutation, *Christ has arisen*.

VESPERS.

After the celebrant has communicated, and taken the ablutions, vespers are chaunted in a very short formulary. The Psalm cxvi, with the doxology and the antiphon of the three alleluias; after which the *Magnificat* with its proper antiphon is sung, whilst the altar is incensed, as are also those who assist. The celebrant, after the usual salutation, sings the prayer, after which he repeats the *Dominus vobiscum*, and the deacon adds two alleluias to his *Ite missa est*. The bishop gives the usual blessing.

CEREMONIAL.

BOOK I.

Of the Ceremonies of High Mass.

PART I.—OF HIGH MASS.

CHAPTER I.

RULES TO BE OBSERVED BY THE CLERGY IN CHOIR.

ART. I.—*The order of going to the Choir.*

1. THE clergy, dressed in their cassocks and surplices, go out of the sacristy, two by two, so close together that the right shoulder of the one may almost touch the left shoulder of the other; and they proceed gravely, with regular step, holding their caps with both hands below their breasts, each pair keeping at equal distance from the other.

2. When they arrive at the altar, they make a genuflection to the cross, both taking care to make it at the same time, and to rise slowly, and with gravity; in this, the uniformity and decorum of the ceremonies consist. Each pair make their genuflection in the same place that the first made theirs; it will, therefore, be necessary that those who are behind should advance slowly, so as to allow those before, time to make the genuflection with decorum. After the genuflection, they turn and salute each other; and then

proceed to their place, one on one side of the choir, the other on the other, and remain standing.

ART. II.—*The order to be observed in Choir.*

1. There are three different postures to be observed in choir, viz. to stand, sit, or kneel. When it is time to stand, all must stand, and no one must sit down or kneel; so all must be uniform, when it is time to sit or kneel.

The clergy should remember not to kneel down during the elevation at Low Masses that may be celebrated whilst they are in choir.—Sac. Cong. Rit. 5, Mart. 1667. And they should conform to the directions of the master of ceremonies, in whatever regards divine worship.—Sac. Cong. Rit. 4, Jun. 1817.

2. During High Mass, the clergy remain standing, from the end of the confession, until the celebrant has said the *Kyrie eleison*, whilst he is singing the *Gloria in excelsis*, and until he is seated after reciting it: whilst he is singing the prayers: whilst the deacon is singing the Gospel: whilst the celebrant is singing the *Dominus vobiscum*, and the *Oremus*, at the *Offertory*: during the incensing of the choir: during the Preface, until the *Sanctus* is recited: after the elevation, until after communion: at the prayer, after communion, until the end of Mass.

3. The clergy kneel from the beginning of Mass until the end of the confession: whilst the deacon sings the *Flectamus genua*, rising again when the subdeacon sings *Levate*: whilst the subdeacon sings in the epistle, *In nomine Jesu omne genu flectatur*, &c., to the word *infernorum*, inclusively: in time of Lent, at the verse *Adjuva nos*: at Pentecost, at the verse *Veni Sancte Spiritus*: at the *Verbum caro factum est*, and at the *Incarnatus est* of the Credo in the Masses of Christmas and of the Annunciation of the Blessed Virgin: from the *Sanctus*, till after the consecration: at the communion of the clergy, after the celebrant has said, *Indulgentiam*: in the ferial Masses of Advent, Lent, ember days and

vigils, which are fast days; and in Masses for the dead, at the prayers, at the *Sanctus*, till the *Pax Domini*, inclusive: at the *Post Communio*, except the vigils of Easter, Pentecost, Christmas, and the ember days of Pentecost.—Rub. Miss. Part I. The clergy remain seated with their caps on, at all times when it is not prescribed above for them to stand or kneel.

4. The clergy take off their caps, whenever they stand up; when they are saluted by the officiating clergy, or by others, who come to and from the choir, to return the salutation; whenever they have to bow their heads. In the above cases, it is understood that the cap only should be taken off. Should any wear the calotte,* it is taken off also when a genuflection is made; when the deacon sings the Gospel; at the *Incarnatus est*; when the choir is incensed; at the consecration; in giving and receiving the *Pax*; at the communion of the clergy; when the celebrant gives the blessing.

5. They bow the head during Mass at the following times: at the *Gloria Patri*, till the *Sicut erat*, exclusively: whilst it is sung by the choir: when the name of Jesus or Mary, or of the saint whose office is recited, or of whom a commemoration is made, is pronounced; and at the name of the Pope; during the *Gloria in excelsis*; at the words, *Adoramus te, Gratias agimus tibi, Jesu Christe, Suscipe deprecationem nostram*; during the *Credo*, at the words, *Jesum Christum; adoratur*; in time of the Preface, at *Gratias agamus Domino Deo nostro*. A low bow is made when the priest gives the blessing at the end of Mass.

6. During the time of singing, all should sing in a uniform manner, not elevating or lowering the voice more than the rest; and if any be unable to keep tune, it is better to be silent. They should also be attentive not to be faster, or slower than the others; but all should utter at the same

* This is a small cap, used for covering the crown of the head, where the clerical tonsure is made.]

time, the same syllable and note ; and each one should be attentive not to get out of tune.

7. When the subdeacon goes to give the *Pax*, the first of the choir should, on his approach, bow to him, and lean his head towards his left cheek, placing at the same time his hands under his elbows ; and the subdeacon laying his hands on the shoulders of the others, says, *Pax tecum*, to which he answers, *Et cum spiritu tuo*, and again bows to the subdeacon ; then turning to the one next, he gives the *Pax* in the same way that the subdeacon gave it to him ; and so on, each one to the one next to him.

8. The clergy in choir, should always observe silence, with modesty and recollection ; shunning any thing that might have an air of levity, or irreverence.

ART. III.—*The internal dispositions required of those who attend the Choir.*

1. A right intention to worship God purely for his glory, and not for interest, or vanity.

2. Reflection on what is to be done, in order that no mistakes may be made, which are the cause of many defects. This preparation should be made before going to the choir, by reading the instructions for the ceremonies, and impressing them upon the mind by serious recollection : and, even in time of choir, at leisure moments, by reflecting on what ceremony comes next, and how it is performed. Thus nothing will be unforeseen, and all will be done well.

3. Attention to what is doing ; not giving way to thoughts, even if good in themselves, foreign to the present occupation ; as such thoughts do not come from God, but proceed from some evil cause, to divert us from the good we are doing. The presence of God will aid us to have proper attention, that we may apply our mind to what is done, or said, attending to the signification ; exciting sentiments corresponding to those, which those words express, which St. Augustin beautifully recommends in his commentary on

the tenth Psalm : *Si orat psalmus, orate ; et si gemit, gemit ; et si timet, timete : omnia enim quæ hic conscripta sunt, speculum nostrum sunt.* What St. Augustin recommends in singing the Psalms, we should do in regard to whatever is recited or sung in Mass, or any other sacred function.

4. Devotion, which may make us delight in the performance of those sacred duties, not as some, who perform them reluctantly and with tepidity, to whom that sentence is applicable : *Maledictus homo, qui facit opus Dei fraudulenter.*

ART. IV.—*The order to be observed in receiving Holy Communion.*

1. After all have received the *Pax*, all who go to communion meet together in the middle, two by two, with their caps and calotte off, with their hands joined, bowing at the *Confiteor*, and striking their breast, &c. The officiating clergy, who assist at Mass, communicate first ; as also the priests, if any wish to communicate, with their stoles of the color of the day. Whilst the acolytes, after their communion, are descending the side-steps on each side, the two first of the clergy, who are yet to communicate, approach, making their usual genuflection, on the floor, before they ascend the steps, and after descending, they separate in coming down the steps, so as to leave space for the two who follow them to communicate ; and so on, throughout. All kneel on the edge of the platform to receive communion ; and, afterwards, with gravity and devotion return to their places in the choir, and conform themselves to the rest of the clergy. If any of the laity communicate, they do it at the railings of the choir, or on the floor, at the foot of the altar ; and the celebrant descends to the lowest step to give them communion, beginning always at the epistle side.

2. The same order is likewise observed in going to receive candles from the celebrant, ashes, or blessed palms, or in going to kiss sacred relics, and in similar ceremonies ;

each one holding in his hand his cap and calotte, and kissing first the candle, or blessed palm, and then the celebrant's hand.

ART V.—*The order in going from the Choir.*

1. No one should leave the choir without necessity; in which case, he goes to the middle, makes a genuflection, salutes the choir, first on the Gospel side, then at the epistle side. If the celebrant is sitting at the epistle side, he should bow first to that side, then to the other. The same is done when any one enters the choir after the functions have commenced; he should, however, remain some time kneeling, saying some prayers, then make a genuflection, and bow to the choir, as mentioned above. No one should go out of the choir or enter it, whilst the celebrant is reciting the Confession; during the singing of the prayers, the *Gloria Patri, Incarnatus est, Veni Sancte Spiritus, Adjuva nos, &c.* Should any one enter the choir at these times, he must stop, and kneel, or stand, conforming himself to the rest of the choir: during the Confession, at the beginning of Mass, he must remain kneeling till it is finished.

2. After the service, the acolytes go out of the Sanctuary, and after them the members of the choir; those who are last on the Gospel side, and the last on the epistle side, advance in a straight line, and meet together in the middle, make a genuflection, and turning, follow the acolytes; the others do the same, and proceed to the sacristy, in the same order as they left it. When they arrive at the sacristy, they separate; one going on one side, the other on the other, forming two lines: when the celebrant arrives, he bows to them, and they return a similar bow, and then with modesty, gravity and in silence, take off their dress.

CHAPTER II.

Instruction for the Censer bearer.

1. The censer bearer goes to the sacristy a quarter of an hour before Mass, puts on his surplice, and, if no acolytes be present, assists the deacon and subdeacon to vest.

2. In the beginning of Mass, he prepares the fire in the censer; and, at the end of the Confession, he approaches the altar, and goes up to the platform, hands the incense boat* to the Master of Ceremonies, and when the incense is put in, and blessed, he adjusts the cover of the censer, and hands it to the deacon; he takes the boat in his left hand, and goes down holding his right hand on his breast.

3. He stands near the deacon, whilst he is incensing the celebrant, and bows to the priest both before and after; then takes the censer in his right hand, (he should make a genuflection, if he is obliged to pass before the altar, to put away the censer, and the Blessed Sacrament is present) puts it in its proper place, and returns to the choir.

4. When all the prayers are sung, he goes to prepare the censer; and, as soon as the priest has finished the Gospel, (unless there be a long tract) he goes to the altar, to have incense put in and blessed; then holding the censer in his right hand, and the boat in his left, he descends to the floor, and goes before the acolytes, in the middle of the choir, before the altar, at some distance from the steps, and stands between the acolytes. When the master of ceremonies gives the sign, he makes a genuflection, then bows to the choir, together with the officiating ministers; passes the first acolyte, and goes on the left of the deacon, a little in the rear, so that he may be opposite the first acolyte.

* We use this term, which corresponds to the Latin, and to the form of the box itself. Rev. J. Hughes calls it simply 'boat.' See *High Mass*, &c., by Dean of St. Patrick's, Carlow.

5. At the proper time he gives the censer to the master of ceremonies, and takes it again in the same manner; he raises the lid of it a little, and swings it in order to keep the coals alive, having to use it, to incense the priest.

6. At the end of the Gospel, he approaches the deacon and presents him the censer, making with him the usual bows before incensing the celebrant, and after he takes it, makes a genuflection to the altar, and puts it in its place. He then goes to his place, makes a genuflection behind the subdeacon, and remains there; he bows at the word *Deum*, if the *Credo* is sung.

7. Towards the end of the *Credo*, he goes to prepare the censer, and is ready at the altar after the oblation of the chalice. The incense is put in as usual; he takes the incense boat and places it upon the side table,* and remains there at the epistle side, with his hands joined before the breast. He attends the deacon whilst he is incensing the celebrant, the choir and subdeacon; and he stands at his left hand, a little in the rear, making the bows and genuflections at the same time with him. He receives the censer from the deacon, and when he arrives at his place behind the celebrant, incenses him twice; then he incenses the acolytes once each; he goes then to the entrance of the choir, and incenses the people thrice, once in the middle, then on the left, and last on the right, making the usual bows both before and after, and the genuflections to the altar, passing and repassing. He then puts the censer in its place.

8. He again prepares the censer, and a little before the elevation, approaches the altar at the epistle side, to the right of the master of ceremonies, to have the incense put into the censer; when that is done, he kneels on the floor, and, at the elevation of the sacred host, incenses it three times, making a low bow, both before and after. He does the same at the elevation of the chalice.—Rub. Miss. Part II.

* The technical name is *credentia*.

After this, he makes a genuflection, puts away the censer, and returns to the altar.

9. Here his duty ends, unless the acolytes remain holding the torches until communion; in which case he takes the veil from the subdeacon at the proper time, and after folding it, lays it on the side table.

10. After receiving the *Pax* from the one next to him in the choir, or from the master of ceremonies, according to different circumstances, he takes the chalice veil to the Gospel side, presents at the proper time the cruets for the ablutions, and returns to his place, after putting every thing on the table.

11. After the *Pax*, if the clergy communicate, he takes the veil of the chalice, and communion cloth, passes to the Gospel side, and kneels on the floor. After the "Indulgentiam," he kneels on the lateral edge of the platform, to extend and hold the cloth with the master of ceremonies. After communion, he goes down, makes a genuflection with the master of ceremonies, and proceeds to the side table, to present the cruets, as was said above.

The censer bearer makes a genuflection on one knee, when he goes from the choir, or returns to it: when he leaves or approaches the altar, after the consecration only, not before it: in passing from one side of the altar to the other.

When the incense is not blessed, the censer is held in the left hand; otherwise in the right, and the boat in the left. When it is carried for any particular function, viz: when the Gospel is sung, or in processions, the censer bearer puts his little finger in the ring of the small cover, and the thumb through that of the large cover. On other occasions, for example, when he goes to have incense put into it, &c., it is usual to hold it by the chains below the small cover, with the large cover a little raised, except in the act of incensing.

CHAPTER III.

Instruction for the Acolytes.

1. The acolytes who should be of equal size,—Cærem. Episc. lib. i,—put on their surplices a quarter of an hour before Mass, and prepare, and take to the altar whatever is necessary; they assist the deacon and subdeacon in vesting, after they have lighted the candles on the altar, (unless some other person do this) one on one side, the other on the other; beginning from the candle nearest to the cross; and in putting them out, they begin with the farthest. If there be only one to light them, he will begin on the epistle side, and end with those on the Gospel side; and *vice versa*, in extinguishing them.

They must take care not to let the wax fall upon the altar cloth.

2. The second acolyte lights the candles in the sacristy.

3. When the celebrant is vested, they put the maniples on the deacon and subdeacon, presenting them first to be kissed.

4. At a signal given by the master of ceremonies, they take their candles, and meeting together, make a bow to the cross, or to the chief picture in the sacristy, then with their eyes modestly cast down, with a moderate pace, they go before the clergy to the altar.—Rub. Miss. Part II.

5. The first acolyte, at the right of his companion, holds the knob of the candlestick with his right hand, and the foot with his left; the second with his left holds the knob, and the foot with his right.—Cærem. Episc. *ibid*.

6. When they arrive at the altar, they make a genuflection on the floor; they then separate, and go to the corners of the steps, and stand facing each other.

7. When the sacred ministers have arrived, they turn towards the altar, make with them a genuflection, and then go to place their candles on the table.—Rub. *ib*. Turning

towards the altar, they kneel down, with their hands joined, and answer in a low voice to the priest; at the end of the Confession, they rise, and stand near the table.

Whenever the sacred ministers go to sit down, the acolytes raise the dalmatic and chasuble over the back of the seat, so that they may not sit upon them; this, however, depends upon its situation; should it be necessary to pass before the celebrant, they bow to him. If the celebrant makes a genuflection during the Epistle or Gospel, they do the same; and they make the usual signs of the cross at the *Sequentia Sancti Evangelii*.

If the deacon and subdeacon use the folded chasuble, the second acolyte, during the singing of the prayer, takes off the subdeacon's chasuble, and puts it on again, after he has kissed the celebrant's hand. In like manner he takes off that of the deacon, whilst the priest is reading the Gospel; and the first acolyte puts on him the large stole, and takes it off after removing the book for the *Post Communio*; and then the second acolyte puts on him the folded chasuble.

8. Whilst the celebrant is putting incense into the censer, they take their candlesticks, and the censer bearer having descended from the altar, they follow him to the middle of the choir; he then goes between them, they make a genuflection to the altar, and salute the choir, together with the sacred ministers. In these, and in similar actions, uniformity as to manner and time is requisite, that they may appear as one person moving and bowing.

9. Whilst the subdeacon is at the place where the Gospel is usually sung,—Rub. Miss. Part II—the first acolyte places himself at his right, and the second at his left, in a straight line, facing the left part of the choir. During this time, they never kneel down,—Rub. Miss. Part I—neither do they make the sign of the cross, but remain motionless. Then on each side of the subdeacon they go to the place, where the Gospel is to be sung.

10. At the end of the Gospel, they go to the middle of the choir, three or four steps from the lowest front step of the altar, according as the space will allow, and make there a genuflection with the deacon, and then return to the side table. Having placed there the candlesticks, they remain standing, and kneel at the *Incarnatus*, on one knee, when it is recited by the priest; and on both, when it is sung.

11. When the subdeacon takes the chalice, the second acolyte folds the veil; the first follows the subdeacon with the cruets and towel—Rub. Miss. Part II—places all upon the altar, and presents the cruets to the subdeacon. When the wine and water are put into the chalice, he takes them back, and remains standing at his place.

12. Whilst the deacon is incensing the celebrant, they prepare the water to wash his hands. The first acolyte takes the towel; the other the cruet and basin. When the deacon has done incensing, they attend to the washing of the celebrant's hands—Rub. *ibid.*—bowing to him both before and after. They then put every thing on the side table, and remain there standing.

13. They bow to the censer bearer both before and after being incensed; and the first acolyte bows to his companion before being incensed.

14. At the commencement of the Preface, they go to the sacristy, to light the torches, and return at the *Sanctus*;—Rub. *ib.* Tit. vii—and both enter together in the middle of the choir before the altar; they make a genuflection, then bow to the choir, and to each other, and kneel at some distance apart, in a straight line.

15 After the elevation, if the clergy do not communicate, and it is not a privileged feast, according to the Rubrics they meet together, make a genuflection, then bow to the choir, and take away the torches. Otherwise they remain with the torches kneeling until after communion.—Rub. *ib.*

16. The first acolyte takes the veil off of the subdeacon at the proper time, and folds it, and lays it on the table. They bow when the celebrant is communicating.

17. The first acolyte takes the cruets to the altar at the proper time for the ablutions ; and, in the mean time, the second takes the veil of the chalice to the other side of the altar, making a genuflection in passing and repassing. If they hold the torches till after communion, the censer bearer supplies their place.

18. During the blessing, at the end of Mass, they kneel down on both knees ; at the beginning of the Gospel, they rise and make the sign of the cross on themselves as usual, at the *Initium Sancti Evangelii*.

If the clergy remain in choir after the Gospel, the acolytes take the candles, go together to the middle, make a genuflection and with the sacred ministers, bow to the choir.

19. Towards the end of the Gospel, they take the candlesticks and go to the middle ; they make a genuflection at the words, *Et verbum caro*, or at the end of any other Gospel, and, move towards the sacristy ; there they bow to the cross, and with the candlesticks in their hands wait until the sacred ministers arrive, and then make a bow together. They put out their candles afterwards, and assist the deacon and subdeacon in taking off the maniple and the folded chasuble, if they use them. When the celebrant has taken off the vestments, they assist the deacon and subdeacon to disrobe, and then go to put out the candles on the altar, unless some other person do it.

The acolytes remain always standing by the side table, except when they have to do something, as on the occasions mentioned above. Whilst the celebrant is singing, or reading, they keep their hands joined before their breast ; at other times they keep them folded. In the choir the bow is generally made, first on the Gospel side, then on the epistle side, beginning always by the greater dignity. In holding the torches, or carrying them, they should hold them always on the outside ; that is, the first acolyte being always on the right hand of the other, holds the torch in his right hand, and his companion holds his torch in his left.

When one hand only is occupied, the other is held open upon his breast. When they present any thing to the celebrant, they kiss it before they present it; and also when they receive it from him, (except in Masses for the dead.) If they pass before the altar in going for the torches, they make a genuflection. Should they communicate in time of Mass, after the deacon and subdeacon, and the priests, if any communicate, they make a genuflection on one knee, before and after communion. During their communion, they hand their torches to others.

CHAPTER IV.

Duty of the Master of Ceremonies.

1. The Master of Ceremonies should be acquainted with the duties of all the clergy, and be attentive to their performance, making signs to them, but not pulling or pushing them; and in case some mistake be not of much importance, it is better to let it pass.

2. He should go to the sacristy, a quarter of an hour beforehand, and after a short prayer, put on his surplice, and prepare the chalice, together with the pix (in case the clergy communicate) and put in as many particles as there are persons to communicate. He prepares two Missals with the marks at their proper places, and takes all to the side table, which should be covered with a white cloth—Rub. Miss. Part II—and there, aided by the acolytes, he arranges every thing: he should see that the cruets are there prepared, together with the towel, the bell, the censers with the incense boat, the torches for the elevation, &c. He leaves one Missal on the table; the other he places on the book stand at the epistle side; he opens it at the Mass of the day, and covers the table with a veil of the same color as the vestments which are to be used.

3. He gives notice in time to the clergy that are to officiate, and with the acolytes assists them in vesting. He does not present the maniple to the deacon and subdeacon, nor the folded chasuble, when they are used, until the celebrant is vested.

4. When it is time, he gives notice to the acolytes to move towards the sanctuary; when the clergy have passed on, he makes a sign to the officiating clergy to proceed; they bow to the cross, and he precedes them, without either cap, or calotte, on his head; which is to be observed in all other functions.—Cong. Rit. 17 Jul. 1734. He gives holy water to the subdeacon and deacon.

5. If there be any steps to ascend in going to the altar, the master of ceremonies raises the border of the celebrant's alb. When the officiating clergy enter the choir, or arrive at the altar, he receives the caps from the deacon and subdeacon, and after the genuflection, places them in order on the bench where they are to sit. He then kneels down at the epistle side, with his face turned to the Gospel side, and answers the celebrant in a low voice, making the usual signs of the cross, and bows.

6. At the end of the Confession, he goes up to the altar with the ministers, to have the incense put in; and comes down again to the epistle side. When the celebrant is incensing that side, he takes off the Missal, and afterwards replaces it, without making any genuflection.

7. If in time, after the incensing of the altar and the celebrant, he points out the beginning of the *Introit*, as he should do, whenever he attends to the book, raising or lowering it as may be necessary, and pointing out what is to be read, or sung, turning the leaves, &c.

8. When the celebrant has said the *Kyrie eleison*, if the singing is to continue for any length of time, the master of ceremonies invites him to go and sit down on a bench prepared, not on chairs.—Cærem. Episc., lib. I, as is expressly ordered by the Sac. Cong. Rit. 17 Sept. 1822. He descends to the floor, and with his hands modestly folded be-

fore his breast, stands at the right hand of the deacon ; he should observe the same at the *Gloria* and *Credo*, whilst the clergy are sitting.

9. When the choir is singing the last *Kyrie*, he makes a moderate bow, to invite the ministers to the altar, and he goes to the epistle side. When the ministers do not sit, during the singing of the *Kyrie*, he gives them notice to go to the middle of the altar, and to stand in a line, one after the other ; when the *Gloria in excelsis Deo* is intoned, he directs to go on each side of the celebrant to recite it with him.

10. When they have said the *Gloria in excelsis*, he gives them notice to sit down ; but not whilst the choir is singing, *Adoramus te, Gratias agimus tibi, Jesu Christe, Suscipe deprecationem nostram*. When they are seated, by a moderate bow, he gives them notice to take off their caps, whilst the choir is singing the abovementioned words, *Adoramus te, &c.* ; during which time he bows to the altar.

11. At the *Cum Sancto Spiritu*, he makes them a sign to go to the altar, and he goes to the Missal to find the prayers which are to be sung, pointing them out to the celebrant, and turning the leaves of the Missal.

12. At the beginning of the last prayer, he goes to the side table, takes the Missal in both hands, so as to turn the opening of it to his right, and presents it to the subdeacon, bowing both before and after. He then places himself at his left, standing a little in the rear, and at the conclusion of the last prayer, at the words *Jesum Christum*, he bows, and goes to the middle of the altar with the subdeacon, makes a genuflection, salutes the choir, returns to the same place, and points out the epistle, supporting his left, whilst he is singing. He makes a genuflection at the words, *In nomine Jesu, &c.*, and bows at the names of Jesus and Mary, and of the saint whose feast is celebrated ; giving notice to the choir, immediately before, to kneel down, or take off their caps.

13. When the epistle is finished, he accompanies the subdeacon to the middle of the altar, makes a genuflection and bows to the choir, then goes with him to the epistle side, to receive the celebrant's blessing. He receives the Missal from the subdeacon, and gives it to the deacon, at the beginning of the Gospel. When the celebrant has recited the Gospel, he goes up to the platform, or to the highest step at the epistle side, to have incense put in, and he hands the incense box open to the deacon.

Should the choir sing a *Sequentia*, or long *Tract*, he invites the ministers to sit down, and he stands near the bench, as at the *Gloria*. At the end of it he makes a sign to rise, and goes to the epistle side to have incense put in.

During the Ferial days in Lent, the ministers kneel at the words, *Adjuva nos Deus*, on the edge of the platform, so that it is well to have the incense put in before, to give time to the deacon to say the *Munda cor meum*. And as the organ is not played on those days, he can request the choir to prolong their chant, so as to have time to perform these ceremonies without confusion.

14. Whilst the deacon is receiving the celebrant's blessing, the master of ceremonies stands at the epistle side, with his face toward the altar. He then places himself at the right hand of the deacon, and makes a genuflection with all the other ministers, and goes to the epistle side, always at the right hand of the deacon, a little in the rear; he presents him the censer after the *Sequentia Sancti Evangelii*, he takes it again after the Missal is incensed, gives it to the censer bearer, and remains at the side of the deacon to turn the leaves of the Missal.

If it be necessary to make a genuflection, or bow, during the singing of the Gospel, he makes it towards the altar, which will serve as a notice to the celebrant.

15. At the end of the Gospel, he goes to the epistle side, and there makes a genuflection with the others. He receives the Missal from the subdeacon, with the usual bows, places it on the side table, then returns to the epistle side,

and remains there until the *Credo* is recited; he bows at the same time with the celebrant, and also makes the sign of the cross with him.

16. When the celebrant says, *Et incarnatus est*, the master of ceremonies makes a genuflection on one knee only, and at the end of the *Credo*, makes a sign to sit down: he stands, in order to give notice when they are to take off their caps. When the *Incarnatus est* is sung by the choir, he kneels on both knees, together with the acolytes and censer bearer; the sacred ministers take off their caps. In the Masses of Christmas and the feast of the Annunciation, all kneel down at those words: he, therefore, should prepare cushions for the occasion.

17. After *Et homo factus est*, he makes a sign to the deacon to come for the burse, and after giving it to him, he returns to the bench of the sacred ministers. At the words, *Et vitam venturi*, &c., or a little before, he gives notice to the celebrant and others to go to the altar; and goes to the epistle side.

18. When the celebrant has said the *Oremus*, at the *Offertory*, he makes a sign to the subdeacon to make a genuflection, and go to the side table. When there, he puts upon him the veil, letting it hang down somewhat lower on the right than on the left. He accompanies him to the altar, taking the pix with him from the side table; he assists in uncovering the chalice, and when the subdeacon has taken the paten, he should have the incense put in as usual.

19. He afterwards goes to the epistle side, and when the celebrant is incensing the cross or the epistle side, he passes to the Gospel side, making a genuflection in the middle, and removing the Missal, goes down to the floor. After the celebrant has incensed that side, he replaces, and remains there to attend to the book, pointing to the prayers, and turning the leaves.

20. At the end of the Preface, he gives notice to the deacon to go up on the platform to the right of the celebrant, to recite the *Sanctus*. At the *Te igitur*, the deacon goes to the left of the celebrant, and the master of ceremo-

nies to the epistle side, both making a genuflection in the middle, as they pass. The master of ceremonies remains there until the words, *Qui pridie quam pateretur*; when, after putting incense in the censer, he kneels down with the censer bearer, and, at the elevation, rings the bell three distinct times. He makes a low bow with the censer bearer, both before and after each elevation.

21. After this, he rises, and remains there, or goes to the top step, near the altar, until the *Nobis quoque peccatoribus*, and then passes to the other side, making a genuflection in the middle, always behind the subdeacon.

22. When the deacon goes from the left side of the celebrant, the master of ceremonies takes his place, makes a genuflection with the celebrant and deacon, who should be at the right hand of the celebrant. The master of ceremonies remains at the left, attending to the Missal, until the *Agnus Dei*, making the genuflections with him, and turning the leaves, &c.

23. Before the *Pater noster* is commenced, he makes a sign to the deacon to make a genuflection and go behind the priest, on the usual step; and at the words, *Dimitte nobis*, he again gives notice to the deacon and subdeacon to make a genuflection, and go up to the altar at the epistle side; the subdeacon leaves there the paten, and takes off the veil; the master of ceremonies makes him a sign to make a genuflection there, and return to his place on the floor. The deacon remains at the right of the celebrant, and he at the left, until the *Pax Domini* is sung; at which time he gives the subdeacon notice to make a genuflection at his place, and come up to the left of the celebrant, where he makes again a genuflection, and says the *Agnus Dei*.—Rub. Miss. Part II. The master of ceremonies makes a genuflection at the same time, goes down to the floor, and waits to accompany the subdeacon, when he goes to give the *Pax* to the choir; beginning at the Gospel side, giving it to the first in dignity, and then passing to the epistle side, making a genuflection in the middle.

24. When this ceremony is over, he returns to the altar, makes a genuflection on the floor with the subdeacon, and receives the *Pax* from him, bowing both before and after. He then gives it to the first acolyte, or to the censer bearer, when he assists at the side table in place of the acolytes, who are occupied in holding the torches. He remains, after this, in his usual place, at the epistle side, until the celebrant has communicated.

If the clergy communicate, the subdeacon covers the chalice, after the celebrant has received the precious blood. The two sacred ministers makes a genuflection and change places. The deacon uncovers the pix; and they both again make a genuflection with the celebrant. After this, the deacon stands upon the highest step at the epistle side, facing the Gospel side, and bowing lowly he recites the *Confiteor*: and the celebrant turning on the platform, towards the deacon, says the *Misereatur* and *Indulgentiam*, making the sign of the cross over those who are to communicate, and holding his left hand on his breast. When the deacon is about to say the *Confiteor*, the subdeacon retires to the highest step on the Gospel side, with his face turned towards the deacon, and with his hands joined; he remains there till after the *Indulgentiam*: both of them then change places, making a genuflection as they pass the middle of the altar, one behind the other, at the same time with the celebrant, and place themselves by the side of the celebrant, the deacon at the Gospel side, the subdeacon at the epistle side.

If the sacred ministers communicate, after the *Indulgentiam*, they kneel upon the edge of the platform in front of the celebrant; after communion, they make a genuflection in the same place, and place themselves by the side of the celebrant as mentioned above, taking the communion cloth from those who hold it, as they pass, and giving it back when they have passed. The deacon takes the paten, and holds it at a just distance below the sacred particle, and accompanies the priest's hand in giving communion. The subdeacon stands near the priest, with his

hands joined and face turned towards the people, during the communion; at the end of which, the censer bearer takes the communion cloth, and places it on the side table, and the master of ceremonies assists at the ablution on the epistle side.

25. When the celebrant returns to the epistle side, the master of ceremonies stands by him at the Missal, which he closes after the last prayer, if there be not a particular Gospel at the end of Mass: in case there be, after the deacon sings the *Ile, missa est*, the master of ceremonies hands the Missal to the subdeacon for greater convenience, to take to the other side.

26. In time of the blessing, he and all the ministers kneel down, and rise, after it is given. Towards the end of the last Gospel, he makes a sign to the acolytes to take the candlesticks, and go to the middle of the altar; they make a genuflection there at *Verbum caro factum est*, or at the end of any other Gospel, and move towards the sacristy, followed by the clergy. He takes the caps of the sacred ministers, with whom at the proper time he makes a genuflection, and gives them their caps, presenting first to the deacon that of the celebrant.

27. They return to the sacristy in the same order as they came; he salutes the clergy at the same time with the sacred ministers, and having bowed to the cross, or picture, in the sacristy, he assists in disrobing the celebrant, and after removes the things from the side table.

If the clergy remain in choir, the acolytes take the candlesticks at the end of the Gospel, and go to the middle. When the sacred ministers descend, all make a genuflection together, and salute the choir; the master of ceremonies presents the caps, and they proceed in the above mentioned order to the sacristy.

The sacred ministers make a genuflection on the floor, when they first come to the altar before Mass, and at the end before they leave the sanctuary; at other times they make it on the step, as far as practicable.

CHAPTER V.

Instruction for the Subdeacon.

1. The subdeacon should repair to the sacristy a quarter of an hour before Mass; and, after a short prayer, wash his hands, and put on the vestments, except the maniple, or folded vestment, when it is used, which he puts on after the celebrant is vested. After assisting the celebrant to vest, he puts on his cap.

2. On a sign made by the master of ceremonies, he bows before the picture in the sacristy, holding his cap in his hand; he makes also a moderate bow to the celebrant, and then puts on his cap, and proceeds, with his hands joined, after the clergy, and before the deacon.

3. He receives the holy water from the master of ceremonies, with his cap in his hand, and then puts it on. When he enters the choir, he goes to the left of the celebrant, gives his cap to the master of ceremonies, and proceeds with the other ministers.

4. He makes a genuflection with the deacon before the altar, and answers with him during the Confession, making the sign of the cross, and bowing with the celebrant: he stands erect, when the celebrant says the *Confiteor*; bows moderately, when he says, *Misereatur vestri*; and bows profoundly, when he recites the *Confiteor*; turning a little towards the celebrant, at the words, *et tibi Pater, et te Pater*.—Rub. Miss. Part II. He stands upright, when the celebrant says, *Indulgentiam*; and again bows moderately at the *Deus tu conversus*, until the *Oremus*.

He holds his hands joined before his breast, except when he sits down, or is engaged: when he performs some sacred rite with his right hand, he keeps his left open upon his breast; and when the priest makes a low bow, or a genuflection, he also bows, or makes a genuflection, and supports the priest's arm as he rises.

5. When the celebrant has said the *Oremus*, he goes up to the altar with him, raising a little the extremity of his alb. When the celebrant incenses the altar, he raises the chasuble with his hand, and makes a genuflection, every time he passes before the cross.—Rub. *ibid.* IV. When the celebrant returns the censer to the deacon, he goes down to the epistle side, and stands at the left of the deacon facing the celebrant, and makes with him a low bow, both before and after incensing.

6. After that, he goes to the epistle side, and stands on the step below that on which the deacon stands at his right, so that with the celebrant and deacon, who stands at his right, an imperfect semicircle may be formed.

7. He makes the sign of the cross at the beginning of the *Introit*, and answers to the *Kyrie*, and remains there, or goes to sit down,—Rub. Miss. Part I,—according to the directions of the master of ceremonies, making a moderate bow to the altar.

8. On notice given by the master of ceremonies, when the choir is at the last *Kyrie*, he goes with the deacon to the altar, the celebrant being between them; they bow to the part of the choir nearest to them. When they arrive before the altar, he makes a genuflection at the same time with the deacon, on the lowest step, and then they stand one behind the other.—Rub. Miss. Part II.

9. He bows at the word *Deo*, when the celebrant sings the *Gloria*; then he goes up to the platform, to the left of the celebrant, and says the remainder of the *Gloria* with him.—Rub. *ibid.* He should take care not to say it faster than the celebrant. He ought also to bow and make the sign of the cross with him.

10. At the end of the *Gloria*, he makes a genuflection with the deacon, and (at the right of the deacon, or before him, according to the situation of the bench, or choir,) goes to sit down; he takes his cap, makes a moderate bow with the deacon to the celebrant, and then sits down at his left; puts on his cap, keeps his hands open on his

lap, and takes off his cap, when directed by the master of ceremonies.

If the choir is singing a verse, at which it is necessary to bow, whilst he is going to the bench, he stops, and bows towards the altar.

11. At the sign made by the master of ceremonies, he rises, goes down from the bench, leaves his cap, makes the usual bow to the celebrant, and after two or three steps, salutes the choir, together with the deacon and celebrant; first on the epistle side, then on the Gospel side.

12. When he arrives at the altar, he makes a genuflection with the others, raises the celebrant's alb, as he goes up to the altar, and then stops at his place behind the deacon.

13. After the *Dominus vobiscum*, he goes behind the deacon at the epistle side.—Rub. *ibid.* He bows with the celebrant during the prayers; but does not answer *Amen*; which he should observe whenever the choir responds.

When *Flectamus genua* is to be said, the deacon sings it in the act of bending the knee, and the subdeacon sings *Levate*; and rises before the rest. All kneel down except the celebrant.—Rub. *ibid.* lib. V. If the deacon has on the folded chasuble, he will take it off, and put it on after receiving the celebrant's blessing.

14. He takes the book, when it is presented by the master of ceremonies, bowing a little in the act of receiving it; he rests the upper part of the Missal on his breast, holding it below with both hands,—Rub. *ibid.* lib. VI. n. 4, with the edge to his left, and turning towards the altar, he waits until the celebrant has said the words, *Jesum Christum*, when they occur in the conclusion, he bows at them, and then goes to the middle of the altar, makes a genuflection on the lowest step, bows to the choir at the Gospel side, and at the epistle side; he returns behind the celebrant, opens the book, and sings the Epistle,—Rub. *ibid.*,—and when these words occur, *In nomine Jesu omne genu flectatur*, &c., he makes a genuflection, with one knee only, upon the step.

15. When the epistle is ended, he shuts the book, and holding it, as was mentioned above, he returns to the middle of the altar; makes a genuflection, salutes the choir, as he did before the epistle, goes to the epistle side, kneels upon the upper step, and kisses the celebrant's hand, which he places on the Missal.—Rub. *ibid.*

16. After receiving his blessing, he rises, gives the book to the Master of Ceremonies, and removes the Missal to the Gospel side,—Rub. *ibid.* n. 5,—making a genuflection in passing before the altar.

17. After placing the book upon the altar, he remains on the upper step with his face turned towards the epistle side, and there answers to the priest, making the sign of the cross, and bowing with him, and turning the leaves, if necessary. He answers, *Laus tibi Christe*, at the end, and goes upon the platform, and turns the book for the convenience of the celebrant, leaving room to spread the corporal.

If the choir sings the *Adjuva nos*, the *Veni Sancte Spiritus*, &c., he kneels on the edge of the platform at the celebrant's left, until it be finished.—Rub. Miss. Part I.

18. When the incense is put into the censer, and blessed, he goes down to the floor, and waits for the deacon. He makes a genuflection with the other ministers, salutes the choir, and proceeds before, or if the space will allow, at the left of the deacon, to the place where the Gospel is to be sung, and there stands between the acolytes, holding the book open,—Rub. Miss. Part II,—and leaning it upon his forehead or upon his breast, as may be more convenient for the deacon. Being occupied in holding the book, he does not bow, nor make a genuflection, when the name of Jesus occurs, although the others do.—Rub. Miss. Part I.

19. At the end of the Gospel, he takes the book open to the celebrant,—Rub. *ibid.*—by the shortest way, (he does not make a genuflection, even if he pass before the Blessed Sacrament) and presents it to him to kiss, pointing out, with his right hand, the beginning of the Gospel, which was sung. He shuts the book, after the priest has kissed

it, withdraws a little, salutes the celebrant, and then goes down to the floor in front of the epistle side, where, without making a genuflection, he gives the Missal to the master of ceremonies.

20. At the intoning of the *Credo*, he stands behind the deacon, and having made a genuflection with him on arriving at the middle of the altar, he bows at the word *Deum*, and goes up to the celebrant's left, observing the same that was prescribed for the *Gloria*.—Rub. *ibid*.

21. At the *Incarnatus est*, he makes a genuflection, and at the end of the Creed goes to sit down, as he did at the *Gloria*. When the *Incarnatus est* is sung, he takes off his cap, and bows moderately till *Homo factus est* is finished.

In the three Masses of Christmas, and on the feast of the Annunciation, even if the office is not said on this festival, on account of its occurring on some privileged day, he kneels down with the other ministers, whilst the words, *Et incarnatus*, &c., are sung.

22. When the deacon goes for the burse, the subdeacon rises, and stands with his cap in his hand, until the deacon has passed with the burse, and bowed to the celebrant; then sits down, and puts on his cap. When the deacon returns to sit down, the subdeacon rises a little before, and sits down again simultaneously with him.

The subdeacon may stand up whilst the deacon is preparing the corporal, according to the custom of many. He takes off his cap, whenever the master of ceremonies gives notice.

23. At the end of the *Credo*, when the sign is made, he returns with the other ministers to the altar, observing what was prescribed at the end of the *Gloria*.

24. When the celebrant says *Oremus*, at the *Offertory*, he bows, then makes a genuflection, and goes to the table, puts the veil upon his shoulders, takes the veil off the chalice, and gives it to the second acolyte; he takes hold of the chalice at the knot with his left hand, covers it with the right end of the veil, places his right hand over it, goes

upon the platform to the deacon's right, and there places the chalice upon the altar.—Rub. *ibid.*

When there is no *Credo*, he takes the burse upon the chalice.—Rub. *ibid.*

25. After the deacon has taken off the pall and paten, he wipes the chalice with the purifier, and presents it to the deacon. He receives the cruets from the acolyte, presents wine to the deacon, and receives back the cruet in his left hand. When the deacon has poured the wine into the chalice, he presents the cruet of water to the celebrant, and bowing a little towards him, says, *Benedicite, Pater Reverende*;—Rub. Miss. *ibid.*—but if he is a prelate, he says, *Benedicite, Reverendissime Pater*. After the celebrant has blessed it, he pours it into the chalice, and gives back the cruets to the acolyte.—Rub. *ibid.*

26. He does not cover his hands with the veil, before he receives the paten from the deacon; after receiving it in his right hand, he covers it with the end of the veil, which is at his right, and then rests it against his breast, as he should do whenever he moves from one place to another, when he is incensed, whilst he is kneeling, and when he responds to the *Orate Fratres*. He goes in front of the altar, makes a genuflection on the lowest step, and then remains standing until the words of the *Pater noster, dimitte nobis debita nostra*; holding the paten on a level with his eyes, with his left hand under his right elbow. The end of the veil at his left hangs down at his side.

27. When the deacon kneels at the elevation, he also kneels at his place, on the lowest step, until it is over.—Rub. *ibid.*

28. At the words, *Dimitte nobis*, he makes a genuflection at his place, and goes up to the altar at the epistle side, near the deacon, and presents him the paten. When the acolyte or censer bearer has taken off the veil, he makes a genuflection there, and returns to the floor behind the celebrant: and without making another genuflection, stands there with his hands joined.—Rub. *ibid.*

29. When the celebrant says, *Pax Domini*, he makes a genuflection, and goes up to his left, makes there a genuflection with the others, and then bowing towards the Blessed Sacrament, says, *Agnus Dei*, &c., striking his breast at the *Miserere nobis*, and at the end of the third, he makes a genuflection, and returns where he was at first.—Rub. ib.

30. When the deacon comes to give him the *Pax*, he salutes him both before and after, then makes a genuflection at his place, (at the same time that the deacon makes it on the platform) and, accompanied by the master of ceremonies, he proceeds to give the *Pax* to the clergy, beginning with the first one on the more worthy side, and then on the other.—Rub. ibid. Laying his hands on the shoulders of the one to whom he gives it, he says, *Pax tecum*, bowing to each of them after having given it, but not before. If there be several rows of clergymen, he gives it to the first in each row, and makes his genuflection before the blessed sacrament when he passes in the middle of the choir.

Should he have to give the *Pax* to prelates, he puts his hands under their elbows.

31. After giving the *Pax* to the clergy, he returns to the middle of the altar, makes a genuflection on the step, and gives it to the master of ceremonies; then goes up to the right of the celebrant, and there makes again a genuflection.—Rub. ibid.

32. At the *Domine non sum dignus*, he strikes his breast, and bows moderately to the blessed sacrament. He bows profoundly to the blessed sacrament, whilst the celebrant is receiving both species.—Rub. ibid.

33. He uncovers the chalice at the proper time, makes a genuflection, and presents wine and water for both ablutions, observing the usual ceremonies.—Rub. ibid. After giving the water, he lays the purifier on the celebrant's fingers.

34. He gives back the cruets to the acolyte, and changes place with the deacon, making a genuflection only in the

middle of the altar behind the deacon. When he comes to the Gospel side, he wipes the chalice and adjusts it in the usual manner, putting upon it the purifier, the paten with the pall, the veil, and lastly the burse with the corporal in it; then holding the chalice with his left hand, and placing his right upon the burse, he takes it to the table, makes a genuflection in the middle of the altar, and returns behind the deacon.—Rub. *ibid.*

35. After the *Ite, missa est*, or *Benedicamus Domino*, whilst the celebrant is saying the *Placeat*, he goes up to the second step, and he kneels on the edge of the platform, at the words, *Benedicat vos*, and bowing receives the blessing.

36. He rises and goes to the Gospel side, and there holds the card for the celebrant, or attends to the book, if necessary.—Rub. *ibid.* He does not make a genuflection towards the altar, at the *Verbum caro*, being obliged to hold the Gospel-card with both hands for the convenience of the celebrant, and for the same reason, he does not make the sign of the cross at *Initium Sancti Evangelii*, &c.

If any other Gospel is read, after the *Ite, missa est*, or *Benedicamus Domino*, he receives the Missal from the master of ceremonies, makes a genuflection, and takes it to the Gospel side, and kneels down as was said, at the left of the deacon, upon the edge of the platform, to receive the blessing. He rises, and attends at the celebrant's left, making the sign of the cross, genuflection, &c.; at the end he shuts the Missal, and leaves it there.

37. At the end of the Gospel, he goes upon the platform at the celebrant's left, and, on notice given by the master of ceremonies, bows to the cross, goes down to the floor with the other ministers, makes a genuflection with them, puts on his cap, and proceeds immediately after the clergy towards the sacristy.

38. When in the sacristy, he stands at the left of the celebrant; he salutes the clergy, bows to the picture, or cross in the sacristy, and to the celebrant; then takes off

his maniple, and the folded vestment when it is used, and assists the celebrant to disrobe.

If the clergy remain in the choir, he bows to them after having bowed towards the altar, then puts on his cap, and proceeds as above.

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## CHAPTER VI.

### *Instruction for the Deacon.*

1. The deacon goes to the sacristy a quarter of an hour before Mass, makes a short prayer, and looks over the Gospel, and *Ite, missa est*, or *Benedicamus Domino*, which he has to sing; he then washes his hands, and puts on all the vestments, except the maniple, (and the folded vestment when it is used,) which he puts on after the celebrant is entirely vested. He assists him in vesting, handing him the sacred vestments, by turns with the subdeacon.

2. When the celebrant is vested, and has put on his cap, he also puts on his, and remains standing at the celebrant's right, with his hands joined, until the master of ceremonies gives the signal: he then descends with the other two ministers, bows with them to the cross, or image, with his cap in his hand, and again bows moderately to the celebrant, and with his cap on, and hands joined, proceeds after the subdeacon.

3. In entering the church, he receives the holy water from the master of ceremonies, or from the subdeacon, with his cap in his hand, and presents it to the celebrant, bowing as usual; then makes the sign of the cross, and puts on his cap.

4. He takes off his cap, when he comes to the choir, waits for the celebrant, and goes to his right; he gives his cap to the master of ceremonies, then receives the celebrant's cap with both hands, with the usual kisses, (except

in Masses for the dead) and hands it to the master of ceremonies.

5. He goes to the altar at the celebrant's right, makes a genuflection, answers with the subdeacon, and makes the sign of the cross on himself, with the priest, &c. He bows moderately towards him, when he says the *Misereatur*, and makes a low bow towards the altar, when he says the *Confiteor*, turning a little towards the celebrant, at the words, *et tibi Pater, et te Pater*.—Rub. Miss. Part II. He rises at the *Indulgentiam*, and bows again at *Deus tu conversus*, continuing in this posture to the *Oremus*, inclusively.

He generally holds his hands joined before his breast, except when he is sitting, or doing something. When he uses his right hand, he keeps his left upon his breast. When the celebrant makes a genuflection, if he be by his side, he makes it with him, and with one hand supports his arm, whilst he is rising; if he holds the taper, he does not make a genuflection.

6. After the *Oremus*, he goes up to the altar at the celebrant's right, raising the alb a little in front. He receives the incense boat from the master of ceremonies, takes the spoon, kisses it, and presents it to the celebrant, kissing his hand, and says, *Benedicite, Pater Reverende*. If he be a prelate, *Benedicite, Reverendissime Pater*.—Rub. *ibid*.

7. After the incense is put in, he receives the spoon from the celebrant, and kisses it, after kissing his hand.—Rub. *ibid*. He should observe this on similar occasions. When the incense is blessed, he takes the censer, holding with his right hand the top of the chain, with his left the other extremity, and presents it to the celebrant, kissing first the lower part of the chain, then the right hand of the celebrant, which is between his own hands.—Rub. *ibid*.

8. Whilst the celebrant is incensing the altar, the deacon stands a little in the rear at his right, and with his left hand holds up the back of the chasuble. He makes a genuflection every time he passes before the cross.—Rub. *ibid*.

9. At the end of the incensing, he receives the censer from the celebrant, kissing his right hand, as above; then with the top in his left, and with his right holding the bottom of the chain near the cover, he descends to the floor at the epistle side, and incenses the celebrant thrice, making a low bow both before and after: he gives the censer to the censer bearer, and goes up to the step, near the platform, to the celebrant's right.—Rub. *ibid.* He points out the *Introit*, makes the sign of the cross with the celebrant, and answers at the *Kyrie*, &c. He remains in the same place, or if the master of ceremonies gives notice, he goes to sit down with the other sacred ministers, making first a bow towards the altar, from whatever place he is standing.—Rub. *Miss.*

10. At the last *Kyrie*, if he is sitting, he returns to the altar, in the same manner as at the end of the *Gloria* and *Credo*. If he is not seated, at the sign made by the master of ceremonies, he goes behind the celebrant—Rub. *Miss.* Part II—in the middle, on the step next to the platform; and at the word *Deo* in the *Gloria*, he bows, and goes up to the celebrant's right, and continues the *Gloria* with him—Rub. *Miss. ibid.*—making the bows together; and at the end the sign of the cross; he makes a genuflection with the rest; he goes before the celebrant at the subdeacon's left to the seat.

11. On arriving at the bench, he takes the celebrant's cap, and presents it with the usual kisses: he then takes his own cap, and bows to the celebrant at the same time with the subdeacon, sits down, and puts on his cap. He keeps his hands open on his knees, and when the master of ceremonies gives notice, he takes off his cap, and rests it on his right knee.

12. Towards the end of the hymn, at the words, *Cum Sancto Spiritu*, &c., he takes off his cap, and rises, places his cap on the bench, receives the celebrant's, first kissing his hand, then the cap, and lays it on the bench. Going to the altar, he salutes the choir at the same time with the other

ministers ; first on the epistle side, then after a few steps, on the Gospel side, and at the celebrant's right.

13. When he comes before the altar, he makes a genuflection on the first step, and raises the celebrant's alb ; he remains behind on the upper step, and after the *Dominus vobiscum*, removes behind him to the epistle side—Rub. *ibid.*—without making a genuflection, or bow ; and remains there whilst the celebrant is singing the prayers, bowing when he bows.

If the *Flectamus genua* is to be sung, after the *Oremus*, the deacon sings it in the act of bending the knee, and rises, after the subdeacon has sung *Levate*.—Rub. *ibid.*

14. As soon as the celebrant terminates the last prayer, the deacon goes to his right on the upper step, and at the end of the epistle, which the celebrant reads in a low voice, he answers, *Deo gratias*, and remains there until the celebrant begins the Gospel.—Rub. *ibid.*

15. On notice from the master of ceremonies he goes down to the floor, and receives from him the Missal, and holds it nearly on a level with his eyes, the edge of the book being at his left ; he salutes the clergy first on the epistle side, then on the Gospel side, and goes to the middle of the altar, makes a genuflection on the lower step, then goes up and places upon the altar the closed book—Rub. *ibid.*—with the edge towards the Gospel side ; and he remains there without repeating the genuflection.

If the deacon has on a folded vestment, at a signal from the master of ceremonies, whilst the celebrant is reading the Gospel, he comes down, takes it off assisted by an acolyte, and puts on the large stole, which he keeps on until he removes the Missal, at the *Post Communio* ; and then he puts the vestment on again. After putting on the large stole, he receives the Missal from the master of ceremonies, and proceeds as above.

16. When the master of ceremonies directs, the incense is blessed ; then the deacon goes upon the upper step, kneels on the edge of the platform, and bowing profoundly,



says ; *Munda cor meum, ac labia mea, Omnipotens Deus, qui labia Isaïæ Prophetæ calculo mundasti ignito : ita me tua grata miseratione dignare mundare, ut Sanctum Evangelium tuum digne valeam nuntiare. Per Christum Dominum nostrum. Amen.* After this prayer, he rises, takes the book, and turning towards the celebrant, (who also turns towards the deacon) kneels on the platform and says, *Jube Domne benedicere.*—Rub. *ibid.*

17. He kisses the celebrant's hand placed on the book, after receiving his blessing ; then he rises, bows to the celebrant, and goes down to the floor ; he makes a genuflection at the subdeacon's right, bows to the choir, and proceeds abreast with, or after the subdeacon, to the place where the Gospel is to be sung : then he gives the subdeacon the Missal open, and with his hands joined, he intones the *Dominus vobiscum.* After *Sequentia Sancti Evangelii*, placing his left hand opened on the book, with his thumb he makes the sign of the cross on the beginning of the Gospel, and then on himself, putting his left hand on his breast. After this, he takes the censer, and incenses the book, first in the middle, then at the right, and lastly at the left ; he returns the censer to the master of ceremonies, and sings the Gospel with his hands joined.—Rub. *ibid.* He bows, and makes his genuflection, wherever it is prescribed.—Rub. Miss. Part I.

18. Having finished the Gospel, he points out the text to the subdeacon, and incenses the celebrant thrice as usual, from the Gospel side, making a low bow, both before and after.—Rub. *ibid.*

19. He then gives the censer to the censer bearer, and goes up to the second step, or to the top one, behind the celebrant, and makes a genuflection there, at the same time with the subdeacon and censer bearer. When the celebrant intones the *Credo*, he bows at the word *Deum*, and goes up to the celebrant's right, and observes all the ceremonies prescribed for the *Gloria in excelsis* ; then he goes to his seat.—Rub. Miss. Part II.

20. After the choir has sung *Et homo factus est*, he rises, leaves his cap upon the bench, with his hands joined, bows to the celebrant, and goes to the table, takes the burse, holding it up with both hands, and keeping the open part of it towards his eyes. He bows to the celebrant as he passes him by, then to the choir, first at the epistle side, next at the Gospel side; after which he makes a genuflection on the lowest step, and goes up to the altar.

21. After taking out the corporal, he places the burse at the Gospel side, and spreads the corporal; then adjusts the Missal for the convenience of the celebrant.—Rub. *ibid*. He makes a genuflection there, without putting his hands upon the altar, and goes to his seat, bowing to the celebrant, before he sits down. Towards the end of the *Credo*, at the words, *Et vitam*, or a little before, he returns to the altar with the others, as at the end of the *Gloria*.

In the three Masses on Christmas day, and on the day of the Annunciation, even if this festival be not then celebrated, all kneel when the *Incarnatus est* is sung.

22. He bows when the celebrant says *Oremus*; then goes up to his right; and when the subdeacon brings the chalice, he uncovers it, (if it be a Mass in which there is no *Credo*, he takes the burse, and spreads the corporal, takes off the pall, and places it near the corporal,) then takes the paten with the host, and presents it, kissing first the paten and then the celebrant's hand.—Rub. *ibid*.

23. If it is necessary to consecrate hosts for the communion of the clergy, he uncovers the pix, and during the oblation of the host, he raises it up a little in his right hand, and with his left supports the celebrant's arm; he then covers it, and places it upon the corporal, behind the foot of the chalice. When the subdeacon has purified the chalice, he takes it in his left hand, and pours in the wine, and the subdeacon pours the water.—Rub. *ibid*.

24. After having wiped off the drops of wine and water from the side of the chalice, he takes it, holding it below the cup with his right hand, and the foot with his left, and

presents it to the priest, with the usual kisses. He supports with his right hand the foot of the chalice, or the celebrant's arm—Rub. *ibid.*—and with his left on his breast, he says with him, *Offerimus tibi, Domine, calicem salutaris, tuam deprecantes clementiam, ut in conspectu divinæ majestatis tuæ, pro nostra et totius mundi salute cum odore suavitatis ascendat, Amen.* At the end, he covers the chalice with the pall, and puts the paten in the subdeacon's right hand, and covers it with the right extremity of the veil.—Rub. *ibid.*

25. The incense is put in and blessed, as was explained above. When the celebrant incenses the offerings, the deacon raises the chasuble with his left hand, and places his right hand on the foot of the chalice. After the genuflection, he removes it from the middle towards the epistle side, but not outside of the corporal; after the incensing of the cross, he puts it back in its place.—Rub. *ibid.* He makes a genuflection with the celebrant, and proceeds as at the *Introit*.

26. After having incensed the celebrant, he incenses the choir, beginning at the Gospel side, and ending at the epistle side, he makes a genuflection in the middle of the choir, in passing from one side to the other.

27. In incensing, he makes a moderate bow to those he is going to incense; and then incenses each one once; he bows to them, when he is done. After incensing the choir at the epistle side, he incenses the subdeacon twice; he then gives the censer to the censer bearer, and goes up behind the celebrant, on the highest step, makes a genuflection, and turns that he may be incensed by the censer bearer.—Rub. *ibid.*

If there be prelates in the choir, they are incensed with a double swing of the censer, as the subdeacon, and a bow is made both before and after.

28. Whilst the Preface is sung, the deacon remains behind the celebrant; at the words, *Supplici confessione dicentes*, he goes up to the platform at his right, says with him the *Sanctus*, makes on himself the sign of the cross at

the *Benedictus*, passes to the left to turn the leaves of the Missal, and as he passes through the middle, he makes a genuflection on the edge of the platform.

29. At the words, *Quam oblationem*, the deacon goes to the celebrant's right, making a genuflection, as he passes through the middle; if the pix be there, he places it before the celebrant, uncovers it, kneels on the platform during the elevation of the sacred host, raises the celebrant's chasuble with his left hand, and rises with him, after he has adored the sacrament, covers the pix, replaces it behind the chalice, kneels down again, and raises the celebrant's chasuble.

30. When the celebrant is about to place the chalice on the altar, the deacon rises, covers it, makes a genuflection with him, and returns to his left: he does not make the genuflection, as he passes through the middle, but only after he has arrived at the celebrant's left, where he attends him at the Missal.

31. At the words, *Per quem hæc omnia*, the deacon makes a genuflection, and goes to the right of the celebrant; at the words, *Præstas nobis*, he uncovers the chalice, and makes a genuflection with the celebrant; after the words, *Omnis honor et gloria*, he covers it, makes a genuflection with the celebrant, and remains there till he begins the *Pater*; then, having made a genuflection, he retires behind the celebrant, on the highest step.

32. At the words, *Et dimitte nobis*, the deacon makes a genuflection with the subdeacon, and goes to the left of the celebrant, where, having received from the subdeacon the paten, he wipes it with the purifier, kisses and presents it to the celebrant, kissing his hand; he then uncovers the chalice, makes a genuflection, covers the chalice again as soon as the celebrant has put into it the small particle of the consecrated host, makes again a genuflection, bowing together with the celebrant, and says, the *Agnus Dei*, striking his breast, after which he kneels at the right of the celebrant.

33. After the celebrant has finished the first prayer, the deacon rises at the same time with the celebrant, kisses the altar outside of the corporal; with his hands joined before his breast, receives from him the *Pax*, making to him a bow before and after, and answers, *Et cum spiritu tuo*. Then having made a genuflection, the deacon goes down as far as the last step, and standing on it, gives to the subdeacon the *Pax*, makes to him a bow, goes up to the left of the celebrant, makes a genuflection, and remains there till after the last ablution. Whilst the celebrant communicates under both species, the deacon bows profoundly.

34. After the last ablution, the deacon carries the Missal to the epistle side, making a genuflection at the same time with the subdeacon as they pass before the middle. And when he uses the large stole, takes it off and puts on the folded chasuble. Then he goes on the highest step behind the celebrant, follows him when he goes to the middle, and returns to the epistle side.

35. When the celebrant has said *Dominus vobiscum*, after the last prayer, the deacon turns to the people, and sings, *Ite, missa est*.

When the *Benedicamus Domino*, or *Requiescant in pace* is sung, the deacon does not turn round to the people. In Lent, when *Humiliate capita vestra Deo* is to be sung, after the third prayer of the *Post Communio*, the celebrant having sung *Oremus*, the deacon turns round to the people by his right hand, sings *Humiliate*, and turns again to the altar by the same right side.

36. Whilst the celebrant says the *Placeat*, the deacon retiring towards the epistle side, turns to the altar; when the celebrant says, *Benedicat vos*, the deacon kneeling on the edge of the platform, receives the blessing, making on himself the sign of the cross; he then rises, makes with his thumb the usual crosses on his forehead, lips and breast, at the beginning of the Gospel, and makes a genuflection at the words, *Et verbum caro*.

37. After the Gospel, the deacon goes up to the right of the celebrant; at the sign made by the master of ceremonies, he bows to the cross, descends with the rest below the steps, makes a genuflection, salutes the clergy, if they remain in the sanctuary, presents the cap to the celebrant with the usual kisses, first of the cap, and secondly of the hand, receives from the master of ceremonies his cap, puts it on, and walks to the sacristy behind the subdeacon.

38. When arrived at the sacristy, the deacon takes off his cap, salutes the clergy, if they have also left the sanctuary, makes a bow to the crucifix, and to the celebrant, takes off his maniple, (also the folded chasuble when used) helps the celebrant to disrobe, salutes him, and takes off his sacred vestments.

When the sacred ministers have to pass from one side of the altar to the other, before the consecration, they make the genuflection in the middle; but after the consecration they make it on each side near the celebrant, both before and after, without placing on the altar their hands, which they hold joined before their breast. Only at the *Dimitte nobis* they make the genuflection in the middle, before they go up to the altar. The first and last genuflection is to be made on the floor, below the lowest step; all the others on the lowest step.

## CHAPTER VII.

### *Instruction for the Celebrant.*

1. The priest who is to celebrate High Mass, should foresee every thing that is to be sung, especially the *Gloria*, the prayers, the preface and the manner of singing them, according to the quality of the Mass, and the festival which is celebrated.

2. At the proper hour, the celebrant having spent some time in prayer, and washed his hands, puts on the sacred

vestments, attended by the ministers, who should have previously put on their own.

3. The celebrant being vested, puts on his cap, and on notice given by the master of ceremonies, takes it off, goes below the steps, makes a bow to the crucifix, or to the principal image of the sacristy, salutes the sacred ministers at his right, and at his left, covers his head, at the door of the sacristy takes off his cap, receives the holy water from the deacon, makes the sign of the cross, puts on his cap, and with his hands joined, and his eyes modestly cast down, walks towards the sanctuary.

If, on their way to the altar, where high Mass is to be celebrated, the celebrant pass before the high altar, he should make a profound bow to it, and in case the blessed sacrament be kept there, he should make a genuflection. If he pass before an altar whilst Mass is celebrated, and in time of the elevation, as the bell rings, the celebrant, with the ministers on each side of him, should stop, and kneel on both knees till after the elevation.

4. As the celebrant enters the sanctuary, he takes off his cap, gives it to the deacon, makes a profound bow to the cross, or a genuflection, if the blessed sacrament be kept there, and begins the *Confession*, having the deacon at his right, and the subdeacon at his left.

If the clergy are already in the sanctuary, the celebrant should salute them as he enters it.

5. At the words, *Vobis, fratres, Et vos, fratres*, the celebrant turns towards the deacon and subdeacon. After the *Confession*, he goes up to the platform, kisses the altar, puts incense thrice into the censer, saying, *Ab illo benedicaris in cujus honore cremaberis. Amen*: and makes the sign of the cross on the censer with his right hand, holding the left on his breast.

6. The celebrant having received the censer from the deacon, makes a profound bow to the cross, or a genuflection to the blessed sacrament (if it is on the altar), in the latter case laying his left hand on the altar; he then, in-

censes the cross with three double swings,\* (as directed in the plates, n. 2, 3) after this he again makes a bow to the cross, or a genuflection to the blessed sacrament, and remaining in the same place, incenses the relics (if there be any) with two swings, between the candlesticks at the side of the Gospel, (as in n. 4, 5) makes again a bow or a genuflection, and with two other swings, incenses the relics at the epistle side, (as in n. 7.) If there are more or less than two cases of relics on each side, the celebrant incenses them also with two double swings. If the relic of the saint whose festival is celebrated is placed in the middle of the altar, the celebrant, after having incensed the cross, incenses it with two double swings, bowing to it before and after. Having incensed the relics, the celebrant proceeds to incense the altar; he incenses the table of it, at the epistle side, with three double swings corresponding to the places where the three candlesticks stand, (as in n. 8, 9, 10) walking one step at each swing. On arriving at the epistle side, the celebrant lowers his hand, and incenses with one swing the lower part of that side of the altar, and with another the upper part, (as in n. 11, 12). Then turning to the altar, and raising his hand, he incenses the table of the altar with three swings as far as the middle, (as in n. 13, 14, 15) advancing in like manner one step at each swing; when he is arrived at the middle, he makes the bow or genuflection, and incenses the other side of the altar with three swings; (as in n. 16, 17, 18) then he incenses the lower and the upper part of the Gospel side with two swings; (as in n. 19, 20) without moving from that corner, he raises the censer, and incenses with three swings the table of the altar towards the middle; (as in n. 21, 22, 23) then lowering his hand, he incenses with three swings the front of the altar on the Gospel side, (as in n. 24, 25, 26) advancing one step at each swing; having arrived at the middle, he makes a bow, or genuflection, and continues

\* We borrow this term from Rev. J. Hughes, *High Mass, &c.*



to incense the front of the altar with three other swings, (as in n. 27, 28, 29) advancing likewise one step at each swing; when he is arrived at the epistle side, he stops, gives the censer to the deacon, and standing with his face turned towards him, is incensed by him.

When there are no relics on the altar, the ceremony of incensing pointed out by n. 4, 5, 6, 7, is omitted.

7. After the incensing, the celebrant reads the *Introit*, says the *Kyrie*, and if the music is long, makes a bow to the cross, and goes to sit down. He should be sitting when he receives his cap from the deacon, as also when he gives it back to him. Whilst sitting, the celebrant holds his hands spread on his lap, and when he returns to the altar, he salutes the clergy, first at the epistle side, then the Gospel side, before he arrives at the middle.

8. When he is arrived before the lowest step, the celebrant makes a profound bow, or a genuflection, goes up to the platform, and there, in the middle, intones the *Gloria in excelsis Deo*, and continues it with the ministers in a low voice. Having finished it, at the invitation of the master of ceremonies, the celebrant makes a bow, and by the nearest way goes to the bench, as before. Whenever he is invited by the master of ceremonies, he takes off his cap; at the end of the *Gloria* he takes it off and returns to the altar, as directed above; he kisses it in the middle, turns to the people, sings, *Dominus vobiscum*, and then the prayers.

9. If the altar is fixed in such a manner that the priest is always turned to the people, the celebrant, saying, *Dominus vobiscum*, *Ora te fratres*, *Ite, missa est*, and giving the blessing, ought not to turn.

10. After the subdeacon has sung the epistle, the celebrant places his hand on the Missal, to be kissed by the subdeacon, and then gives him the blessing; afterwards he goes to the middle, says, *Mundu cor meum*, goes to the Missal, reads the Gospel; but after reading it he does not kiss the book, nor does he say, *Per evangelica dicta*; then he

returns to the middle of the altar, to put the incense into the censer, and to bless it.

If there is in the gradual any verse at which the clergy kneel, when the choir sing it, the celebrant kneels on the edge of the platform, with the ministers at his sides, till the verse is sung.

11. When the deacon, having said *Munda cor meum*, kneels before the celebrant, and says *Jube Domne benedicere*, the celebrant turned towards him, with his hands joined, says, *Dominus sit in corde tuo, et in labiis tuis, ut digne et competenter annunties evangelium suum: In nomine Patris, et Filii, et Spiritus Sancti. Amen.* In saying, *In nomine*, &c., he makes on him the sign of the cross, then he places his right hand on the book, to be kissed by the deacon.

12. When the deacon goes down below the steps, the celebrant retires to the epistle side, and remains turned to the altar, with his hands joined, till the deacon begins to sing the Gospel; then he turns round towards the deacon, makes the usual signs of the cross at the words, *Sequentia*, &c., bows to the cross at the name of Jesus; bows also towards the book, at the name of Mary, and of the saint whose feast is celebrated.

13. When the subdeacon offers him the Missal, the celebrant kisses it, saying, *Per evangelica dicta*, &c., remains in the same place till he is incensed by the deacon, goes to the middle, intones the *Credo*, if it is to be said, and continues it in a low voice with his ministers.

14. Having said the *Credo*, the celebrant goes to sit, as said above, at the *Incarnatus* he takes off his cap, and bows towards the cross, till the verse is finished; he takes it off also at the words, *Simul adoratur*, and at the end of the *Credo* returns to the altar, kisses it in the middle, and sings *Dominus vobiscum*, and *Oremus*.

15. After having said the *Offertory*, the celebrant receives from the deacon the paten with the host, offers it, saying the usual prayer; blesses the water, saying, *Deus*,

*qui humanæ substantiæ*; receives from him the chalice, offers it, saying, *Offerimus*, &c.

16. The celebrant having said, *In spiritu humilitatis*, and *Veni sanctificator*, puts incense into the censer, saying the prayer, *Per intercessionem Beati Michaelis Archangeli, stantis a dextris altaris incensi, et omnium electorum suorum, incensum istud dignetur Dominus benedicere, et in odorem suavitatis accipere. Per Christum Dominum nostrum. Amen.* At the word *benedicere*, the celebrant makes the sign of the cross on the incense; then he receives the censer, and without making any reverence, he incenses the sacred offerings, forming with the censer three crosses on both chalice and host, saying at the first, *Incensum istud*; at the second, *a te benedictum*; at the third, *ascendat ad te, Domine*; and afterwards making three circles round the chalice and host, beginning the two first from the right to the left, and the third from the left to the right (see the plate) and saying at the first, *et descendat super nos*; at the second, *misericordia*; and at the third, *tua*.

17. After the incensing of the sacred offerings, the celebrant makes a profound bow or a genuflection, and incenses the cross and the altar, as directed above, but with this difference, that at each swing he says the prayer, distributed as follows: at n. 1, (see the plate) *Dirigatur*; 2, *Domine*; 3, *Oratio mea*; 8, *Sicut*; 9, *Incensum*; 10, *In conspectu tuo*; 11, *Elevatio*; 12, *Manuum*; 13, *Mearum*; 14, *Sacrificium*; 15, *Vespertinum*; 16, *Pone*; 17, *Domine*; 18, *Custodiam*; 19, *Ori*; 20, *Meo*; 21, *Et ostium*; 22, *Circumstantiæ*; 23, *Labiis meis*; 24, *Ut non declinet*; 25, *Cor meum*; 26, *In verba malitiæ*; 27, *Ad excusandas*; 28, *Excusationes*; 29, *In peccatis*.

18. When the celebrant gives back the censer to the deacon, he says, *Accendat in nobis Dominus ignem sui amoris et flammam æternæ charitatis. Amen.* Afterwards he is incensed; he washes his hands, and continues Mass; he sings the preface, the *Pater*, &c. After the *Agnus Dei*, having said the first of the three prayers before the com-





munion, he kisses the altar, gives the *Pax* to the deacon, saying, *Pax tecum*, and goes on as usual.

19. After the communion of the precious blood, if communion is to be given, the celebrant, after the deacon has uncovered the pix, makes a genuflection with him; then turns towards the deacon whilst he says the *Confiteor*; after which, he says, *Misereatur* and *Indulgentiam*, &c.; as usual, he turns to the altar, makes a genuflection, takes the pix in his left hand, and one of the small hosts in his right, and turned to the people, says, *Ecce Agnus Dei*, &c.; then he gives the communion, first to the deacon, afterwards to the subdeacon; and likewise he gives the communion to the others, first to him who kneels at the epistle side, then to the other who kneels at the Gospel side.

For the communion of the people, the celebrant goes to the railing of the sanctuary, and there gives the communion, beginning from the epistle side.

20. After communion, the celebrant either takes the hosts that are left, or if the blessed sacrament is kept at that altar, he puts them in the pix with the others in the tabernacle; when requisite, he removes from the pix into the chalice the small particles that may there be, takes the purification and ablution as usual, wipes the chalice with the purifier, leaves it to the subdeacon, and goes to the epistle side, to read the *Communio*.

21. When the choir has sung the *Communio*, the celebrant sings, *Dominus vobiscum*, *Oremus*, and the prayers; then he sings again, *Dominus vobiscum*, and remains turned towards the people, whilst the deacon sings, *Ite, missa est*, or he turns to the altar, if the *Benedicamus Domino* be said, and he says it in a low voice.—Decr. S. R. C. Sept. 7, 1816.

22. The celebrant then says, *Placeat*, gives the blessing, and reads the last Gospel, as usual; after which he goes to the middle, makes a bow to the cross, goes down below the lowest step, makes a profound bow or a genuflection. If the clergy remain in the sanctuary, the celebrant salutes

them on each side, receives from the deacon the cap, puts it on himself, and walks to the sacristy, after the deacon.

23. At the door of the sacristy, if the clergy have returned thither, the celebrant takes off his cap, having his ministers at his side, salutes them, first at the right, then at the left; makes a bow to the cross, salutes the ministers, and assisted by them, takes off the sacred vestments, salutes them again, and retires to make his thanksgiving.

## APPENDIX.

### THE SPRINKLING OF THE HOLY WATER.

#### ART. I.—*The things which are to be prepared.*

IN the sacristy there should be a cope, a holy water vase and a sprinkling-brush.\* When there is a deacon and sub-deacon, their vestments also should be prepared.

The chasuble and the maniple for the celebrant, are placed on his seat in the sanctuary.

#### ART. II.

The celebrant enters the sanctuary, accompanied by his ministers as usual. He kneels before the altar on the lowest step, and intones the *Asperges*, and then sprinkles the altar: after this all rise; and if the bishop be present, the celebrant accompanied by the master of ceremonies and the clerk holding the holy water vase, goes to the bishop, and with the usual kisses gives him the sprinkling-brush. The prelate sprinkles himself first, then the celebrant, afterwards the assistants, and returns the brush to the celebrant, who receives it with the usual kisses. Then he goes to the

\* The Latin term is used by most Rubricians. "Sprinkler" although generally understood of one who sprinkles, might be used also for the instrument. "Sprinkle" is used by Worcester.

middle of the sanctuary, near the altar, and sprinkles the sacred ministers, and the clergy on both sides of the sanctuary, and lastly the people. Afterwards he returns to the last step between the deacon and subdeacon, where he makes a genuflection, and there he stands until the choir has done singing the antiphon. Then he sings the verses and the prayer out of the Missal, held before him by the deacon and subdeacon. Afterwards he makes a genuflection, and accompanied by the deacon and subdeacon goes to his seat, where they assist him to take off the cope, and to put on the maniple and chasuble. When the bishop is not present, the celebrant, after sprinkling the altar, sprinkles himself, and the deacon and subdeacon. Then all rise, and the celebrant sprinkles the clergy on both sides of the sanctuary, and the people.

While the celebrant is sprinkling the clergy and people, the deacon and subdeacon stand on the floor towards the altar; the master of ceremonies holds up the right side of the celebrant's cope; and the clerk with the holy water vase keeps at his left.

## CHAPTER VIII.

### OF HIGH MASS FOR THE DEAD.

#### ART. I.—*Things to be prepared.*

1. IN the sacristy, black vestments.
2. The bench of the ministers should be bare.
3. A front altar-veil\* of black or purple color; a carpet also of purple color, covering the platform only.
4. The side table is to be covered with a cloth hanging down a little on each side; besides every thing necessary

\* "Antependium" is the technical term. We have rendered it simply altar-veil, because it screens the altar.



for the celebration of Mass, the candles to be distributed to the clergy should be prepared on it. The chalice is not to be covered with the long veil, which is not used by the subdeacon at this Mass.

ART. II.—*What is to be particularly observed at High Mass for the Dead.*

1. During the *Confession*, the master of ceremonies kneels below the steps at the epistle side; after the *Confession*, the deacon and subdeacon, without going up to the middle of the altar, go to the epistle side to attend as usual the celebrant for the *Introit*. There is no incensing at the beginning of this Mass. The clergy and the minor ministers kneel down, whilst the celebrant sings the prayers.

2. The subdeacon after having sung the epistle, does not carry the Missal to the celebrant, but immediately gives it to the master of ceremonies, and does not kiss the celebrant's hand, or receive his blessing.

3. Whilst the *Sequentia* is sung, the celebrant having read it, goes with the ministers to sit on the bench; then candles are distributed to the clergy, who keep them lighted in their hands whilst the Gospel is sung, and from the *Sanctus*, till after the communion of the celebrant.

4. Five or six strophes before the end of the *Sequentia*, the ministers and the celebrant are invited by the master of ceremonies, to go by the nearest way to the altar, where the celebrant goes to the middle, and says, *Munda cor meum*, &c.; the subdeacon removes the book with the stand from the epistle side to that of the Gospel, and the celebrant reads the Gospel. The deacon at the proper time carries as usual the Missal to the altar, lays it in the middle, kneels on the edge of the platform, and says, *Munda cor meum*, but does not ask the blessing of the celebrant, or kiss his hand.

5. After the celebrant has done reading the Gospel, the master of ceremonies invites the deacon and subdeacon to

go down below the steps. The acolytes without candlesticks go behind the deacon and subdeacon. All make a genuflection, and go to the usual place, where the deacon sings the Gospel. Incense is not used at the Gospel.

6. After the Gospel, the subdeacon does not carry the book to the celebrant to kiss; but gives it back at once to the master of ceremonies. Then each one returns to his place.

7. After the celebrant has said *Oremus*, at the *Offertory*, the subdeacon invited by the master of ceremonies, goes to the side table, and carries from thence to the epistle side, the chalice, with its veil and burse.

8. The Deacon takes the corporal out of the burse, and spreads it on the altar as usual; the subdeacon takes the veil off the chalice, and gives it to the acolyte; when he presents the water, he does not offer it to the celebrant to be blessed.

9. At the Mass for the Dead neither the celebrant's hand, nor any thing given to or received from him is to be kissed.

10. Whilst the celebrant is making the oblation of the chalice, the master of ceremonies invites the subdeacon to go to the left of the celebrant, whither he goes, making a genuflection in the middle. The subdeacon does not hold the paten as at the other Masses.

11. After the oblation of the chalice, the deacon places the paten partly under the corporal, and covers the rest of it with the purifier; at the proper time he presents the censer for the incense, and both ministers attend the celebrant at the incensing, which is done in the usual manner; the celebrant only is incensed by the deacon, after the incensing of the altar.

12. The celebrant being incensed, the subdeacon receives from one of the acolytes, the water cruet and the basin; the deacon having given the censer to the censer bearer, receives from the other acolyte the towel, and both go to wash the celebrant's fingers; afterwards they go to

the middle, as usual, behind the celebrant. The deacon at the proper time, answers, *Suscipiat*, &c.

13. At the end of the preface, the deacon goes up to the right of the celebrant, and the subdeacon to the left, and say with him the *Sanctus*; then the subdeacon returns to his place below the steps, and the deacon goes to the left of the celebrant to attend to the book.

14. At the words, *Quam oblationem*, the deacon goes to the right of the celebrant, and the subdeacon to the epistle side, where he kneels on the second step. Having put incense in the censer, he receives it from the censer bearer, and incenses the blessed sacrament thrice, at each elevation; afterwards he gives back the censer to the censer bearer, returns to his place in the middle, makes a genuflection, and remains there till *Pax Domini*.

The acolytes remain kneeling on each side of the altar, holding their candles till after the celebrant's communion.

15. At the words, *Dimitte nobis*, the deacon only makes a genuflection, and goes up to the right of the celebrant, to give him the paten.

16. A little before the celebrant says *Agnus Dei*, the subdeacon makes a genuflection, and goes to the left of the celebrant, there he makes a genuflection with the others, who, profoundly bowing towards the blessed sacrament, say the *Agnus Dei*, without striking their breast.

17. After the *Agnus Dei*, the deacon and subdeacon exchange places, making a genuflection both before and after; the *Pax* is not given; the rest goes on as usual.

18. After the last *Dominus vobiscum*, the deacon without turning himself to the people, sings, *Requiescant in pace*, (always in the plural number.) The celebrant turned likewise to the altar, says the same in a low voice.—(Decr. S. R. C. Sept. 7, 1816.) The blessing is not given; the rest is as usual.

## CHAPTER IX.

## OF SOLEMN VESPERS.

ART. I.—*General rules to be observed by the Clergy in the sanctuary for solemn Vespers and Complin.*

1. Besides what has been said in the first chapter of this book concerning high Mass, clergymen should observe what follows, in solemn Vespers: they should not enter the sanctuary whilst *Deus in adjutorium*, *Gloria Patri*, prayers, *Capitulum*, the first verse, and the last strophe of any hymn, the first strophe of the *Ave Maris Stella*, and *Veni, Creator Spiritus*, and the two last strophes of the hymns, *Pange, Lingua*, *Vexilla Regis prodeunt*, are sung.

2. At Complin, they should not go into the sanctuary whilst the *Confession* is made; should, however, any one enter the sanctuary at the above mentioned times, he should kneel, or bow, or stand, during the singing of the aforesaid verses, or strophes, in conformity with the clergy already in the sanctuary.

3. As soon as the officiating clergyman arrives at the altar, the clergy kneel to say, each in particular, the prayer, *Aperi*; they should kneel likewise during the first strophe of the hymns, *Ave Maris Stella*, and *Veni, Creator*; during the strophe *Tantum ergo*; when the blessed sacrament is exposed; while they sing the strophe, *O crux ave, spes unica*; even if it be said during the Paschal time; at the seral prayers; at the anthem of the Blessed Virgin, said at the end of the office, and at the *Pater, Ave* and *Credo*, recited after said anthem, except all Saturdays after Vespers, and all Sundays and the Paschal time, in which the clergy kneel only at the prayer, *Sacrosanctæ*.

4. The clergy should stand whilst the *Pater* and *Ave* are said; and from the beginning of Vespers till the first Psalm is intoned. When the antiphon is intoned, all the

clergy who are on the same side with the clergyman that intones it, rise as soon as the chanters in cope come to give the tone: the clergy should stand also during the chapter, the hymn, and from the hymn till the end of Vespers, only except whilst the choir sing and repeat the antiphon of the *Magnificat*, at which time they sit, if the incensing be over. They should likewise stand during the prayer and commemorations, and till the end of Vespers.

5. At Complin, the clergy stand from the beginning till the intonation of the first Psalm; from the intoning of the hymn till the end of Complin. When, as before directed, they are not to stand, or kneel, they sit.

6. The clergy bow, and take off their caps at the *Gloria Patri*, at the names of Jesus and Mary, at the last strophe of the hymns, when it contains the doxology: at the words, *Sit nomen Domini benedictum*, of the Psalm, *Laudate pueri Dominum*, and whilst the *Confiteor* is said at Complin.

#### ART. II.—*Instruction for the Acolytes.*

1. Before the beginning of Vespers, the acolytes go to the sanctuary, and put their cap on the place where they are to sit. Having lighted the candles on the altar, they afterwards light those of their own candlesticks, and go to the sanctuary, as when high Mass is to be celebrated.

2. When the officiating clergyman has arrived at the altar, the acolytes turn themselves to the altar, make with the others a genuflection, and immediately after go to place the candlesticks on the steps near the altar, each on his own side; they put out the candles of their candlesticks, and go to their place.

3. Towards the end of the last Psalm, the acolytes leaving their caps on their seats, go to light the candles of their candlesticks, and with them go to the middle before the lowest step, make a genuflection, and go to the officiating clergyman.

4. Having made a bow to him, the acolytes, turned towards each other, stop on each side of the book-stand which is before him, till he has intoned the hymn, and when the *Ave Maris Stella*, or the *Veni Creator Spiritus* is said, they stand during the first strophe, then they go after having saluted the celebrant; they should take care to turn in such a manner that each one remain on his own side; that is, the first acolyte at the right, and the second at the left; then they return to the altar, where, having made a genuflection, they carry the candlesticks to their place, and leave them lighted; afterwards they go to their seats.

5. After the *Gloria Patri* of the *Magnificat*, the acolytes take the candlesticks, and go, as before, to the celebrant, salute him, place themselves as before, and remain there till after all the prayers are sung; after which, when the celebrant has said *Dominus vobiscum*, having saluted him, they go to the middle; and when he has arrived at the same place, they make a genuflection together with him, salute the clergy, and walk to the sacristy.

If the clergy also immediately after Vespers return to the sacristy, when the celebrant has arrived before the altar, they do not make a genuflection with him, but remain standing during the anthem of the Blessed Virgin, and its prayer; after the celebrant has said *Divinum auxilium*, they make a genuflection and walk to the sacristy, as directed. Ch. iii, n. 19.

#### ART. III.—*Instruction for the Censer Bearer.*

1. The censer bearer prepares every thing as directed for high Mass.

2. He goes to the sanctuary with the clergy, and sits in such a place of the sanctuary as may be most convenient that he may go the sacristy when required. The hymn being intoned, or if there be no hymn as in Easter week, about the end of the fifth Psalm, he takes off his cap, leaves

it on his seat, and having made a genuflection to the altar, goes to the sacristy to prepare the censer.

3. When the celebrant, after intoning the antiphon of the *Magnificat*, arrives at the altar, the censer bearer also goes thither, making a genuflection below the steps; the incense having been put into the censer, and blessed as usual, the censer bearer gives the censer to the master of ceremonies, from whom he receives the incense boat; then without making a genuflection in the middle, he goes immediately to the left of the celebrant; there he makes a genuflection, keeps the celebrant's cope raised on his side during the incensing, and follows him making a genuflection at the same time with the master of ceremonies, whenever the celebrant makes it; or if the blessed sacrament be not on the altar, whenever he makes a bow in the middle.

4. After the incensing of the altar, the censer bearer goes to the epistle side, receives the censer from the master of ceremonies, puts the censer boat on the table, gives back the censer to the master of ceremonies, remains at his left, makes with him a profound bow to the celebrant before and after he is incensed, receives the censer, and incenses the clergy, as directed in the instruction for the deacon.

5. The censer bearer having incensed the clergy, incenses with a double swing the master of ceremonies, and then incenses the people, as directed for high Mass; he carries the censer to the sacristy, and returns to the sanctuary, making the usual genuflections.

If there be chanters in cope, the censer bearer does not go to the left of the celebrant for the incensing, as in such case they assist the celebrant; the clergy also are incensed by the first of them, and the censer bearer accompanies him, as he does the deacon at Mass, holding his cope raised at his right hand that he may more easily throw the incense. After the clergy on each side are incensed, the censer bearer accompanies the chanters in cope to incense the other chanters dressed likewise in cope, then he receives from him the censer, and standing at the epistle side,

he incenses him with two double swings, then the master of ceremonies with a double swing, and lastly the people.

If, besides the high altar, any other altar is to be incensed, the censer bearer will follow the directions of the master of ceremoniess.

**ART. IV.—*Instruction for the Master of Ceremonies.***

1. The master of ceremonies having prepared every thing, and placed the signs at the book of the celebrant, which is to be placed on a stand covered with a long veil of the same color of the vestments, and which should be sufficiently light to be easily removed, goes to the sacristy, helps the celebrant to put on the surplice and cope; and every thing being ready, invites the acolytes to walk to the sanctuary, having first, in an audible voice, announced to the clergy the Vespers, the commemorations to be made, and other particulars.

2.—As the clergy walk out of the sacristy, the master of ceremonies invites the celebrant to follow them, and walks with him to the altar; at the door of the sacristy he gives him the holy water; when they arrive at the altar, he makes a genuflection at the right of the celebrant below the steps, kneels during the *Aperi*, rises and invites the celebrant to rise also.

3. When the celebrant bows to the altar, the master of ceremonies makes a genuflection, salutes the clergy at the Gospel side, and at the epistle side; accompanies the celebrant to his seat, stops there at his left, receiving from him, and giving him at the proper times his cap with the usual kisses, turning the leaves of the book when necessary, pointing out to him every thing that he has to read or sing, and raising his cope, whenever he has to make the sign of the cross.

4. The master of ceremonies sits on a stool near the celebrant, whilst he is not employed in attending him particularly, and whilst the Psalms are sung; making him signs



to take off or put on his cap, whenever he is to do it; he likewise makes the same signs to the clergy in the sanctuary, unless another be appointed for this purpose, which is desirable.

5. Towards the last Psalm, the master of ceremonies makes a sign to the acolytes to light their candles, and to come before the celebrant, whilst the antiphon is repeated; likewise he makes them a sign when they should go.

6. When the *Magnificat* is intoned, the master of ceremonies receives the celebrant's cap, accompanies him to the altar, having, with him, saluted the clergy, first on the epistle side, then on the Gospel side.

7. When arrived at the altar, the master of ceremonies makes a genuflection below the steps at the right of the celebrant, raises his cassock a little in front, and the lower extremity of the cope, whilst with him he ascends to the platform, presents the incense boat and the spoon as usual, with the customary kisses, for the benediction of the incense, saying, *Benedicite Pater Reverende*.

8. The incense being blessed, the master of ceremonies gives the boat to the censer bearer, receives from him the censer, and gives it to the celebrant; whilst the latter incenses the altar, the master of ceremonies raises his cope on his side, and with the censer bearer makes a genuflection whenever the celebrant makes a bow, or a genuflection in the middle.

9. After the incensing, the master of ceremonies receives the censer from the celebrant, gives it to the censer bearer, goes again by the celebrant on the platform, makes with him a bow to the cross, goes down below the steps, makes a genuflection, salutes the clergy, accompanies the celebrant to the bench, and there incenses him with three double swings, gives the censer to the censer bearer, goes near the celebrant, and points out to him whatever he has to read, or sing. The master of ceremonies is incensed after the clergy on each side of the sanctuary.

10. When the celebrant has said *Fidelium animæ*, the master of ceremonies gives him the cap, goes with him to the altar, after having saluted the clergy.

11. If *Complin* is not said after *Vespers*, the master of ceremonies having made a genuflection before the altar, presents to the celebrant the book, to intone the anthem of the Blessed Virgin, either kneeling or standing, as required by the particular time ; then at the left of the celebrant, he returns to the sacristy, salutes the clergy, makes a bow to the cross, and assists the celebrant to take off the sacred vestments.

12. If there be chanters in cope, they attend the celebrant at the altar for the incensing, and the first of them incenses the celebrant and the clergy.

13. If, besides the high altar, any other be incensed, as for instance that of the blessed sacrament, which ought to be incensed first, the master of ceremonies should observe what follows : whilst the hymn is sung, he should invite two or four of the clergymen in the sanctuary, who are the first in dignity, to assist at the incensing.

14. The *Magnificat* having been intoned, the acolytes will be ready with their candlesticks in the middle of the sanctuary, and the censer bearer between them, and the two or four clergymen behind the acolytes, all turned to the altar.

15. The master of ceremonies accompanies the celebrant to the altar, between the two chanters in cope ; whither being arrived, they make the genuflection, salute the clergy, and walk out of the sanctuary in the following order :

16. The censer bearer walks first, then the acolytes, the chanters in cope, having the celebrant in the midst, and raising his cope on each side. They put on their caps before they move forward.

17. If there be four cope-bearers, the two chanters walk first, and the two others after them, at the side of the celebrant. The four clergymen follow the celebrant, two by two.

18. Having arrived at the altar of the blessed sacrament, they make a genuflection. The acolytes and the cope-bearers, with the celebrant in their midst, place themselves in a row before the lowest step. The celebrant, with the two cope-bearers next to him, ascends to the altar to incense it, and the others remain standing below.

19. After the incensing, having made a genuflection, they return to the high altar as they came. The acolytes having arrived at the sanctuary, divide and retire, the first with the censer bearer at his right towards the epistle side, the second towards the Gospel side, so also the chanters in cope; and the celebrant, in the middle of the two assistant cope-bearers, having arrived, and all forming one line, they all salute the clergy on each side, walk to the altar, and make a genuflection below the steps.

20. The acolytes immediately put the candlesticks at their places on each side of the altar; the others remain as before, till after the incensing of the high altar, for which the incense is not again put into the censer.

21. After the incensing, they all make the genuflection, (the celebrant only makes an inclination, if the blessed sacrament be not at the high altar) salute the clergy, and the four clergymen return to their places, after having bowed to each other.

#### ART. V.—*Instruction for the Cope-bearers.*

In some festivals, Vespers are sung with the assistance of two or four clergymen, according to the greater or less degree of solemnity of the festival, dressed in surplice and cope. When there are four, two of them, who should be those amongst them who are inferior in dignity, should perform the office of chanters, and go to the celebrant and clergy to pre-intone the antiphon and intone the Psalms in the middle of the sanctuary. The two others attend immediately the celebrant; when there are only two, these perform the offices of assistants and chanters.

1. The cope-bearers having put on their surplices, assist the celebrant to put on his surplice and cope; then, attended by the acolytes, they put on their own copes, which should be of the proper color and uniform, as also their caps.

2. At a sign made by the master of ceremonies, they come down, bow to the cross, and with their caps on, walk after the clergy, at the side of the celebrant, raising his cope on each side; if there be four cope-bearers, the two chanters walk together before.

3. As they enter the sanctuary, they take off their caps, and when arrived at the altar, all in one line make a genuflection below the lowest step, (the celebrant bowing, if the blessed sacrament be not at the altar) they kneel on the lowest step, at a sign made by the master of ceremonies, they rise, make a genuflection, salute the clergy, accompany the celebrant to the bench, they stop before him, being turned towards him, without turning entirely their back to the altar, until the first cope-bearer-chanter has pre-intoned to him the first antiphon.

4. Then, they all go to the middle to intone the Psalm, taking care always to make a genuflection to the altar, in going to, and from it, and a bow to the celebrant, every time they pass before him. Having intoned the first Psalm, they make a genuflection, salute each other, and go to sit down on the stools prepared for them in the middle of the sanctuary, before the altar.

5. The cope-bearers put on their caps only after having seated themselves, and sing together with the rest of the clergy.

6. After the first Psalm, both chanters go to pre-intone the antiphon to the clergyman, who occupies the first place on the Gospel side; who having intoned it, they go to the middle to intone the Psalm, and thus successively and alternately on each side of the sanctuary; the two assistants remain sitting during all this time.

7. All the Psalms being sung, and the last antiphon repeated, the four cope-bearers go to the celebrant, and re-

main before him, whilst he sings the chapter ; then the first chanter pre-intones to him the hymn ; which being intoned, they return to their places, after having made a bow to the celebrant, and a genuflection to the altar. They remain there standing with their heads uncovered.

When the *Ave Maris Stella*, or *Veni Creator*, is sung, the cope-bearers go to the middle, and kneel during the first strophe.

8. After the hymn, the cope-bearers go to the middle, and sing the verse ; then they go to pre-intone the antiphon to the celebrant, return to the middle, intone the *Magnificat*, make a genuflection, and go to the celebrant.

9. As they accompany him to the altar, having placed him in their middle, (in case no other altar is to be incensed) they salute the clergy, and make together a genuflection to the altar ; the two assistant cope-bearers, with the celebrant in their middle, go up to the altar, and the others, if there be any, remain below the steps ; the first assistant cope-bearer presents the incense boat for the benediction of the incense, and the second raises the celebrant's cope a little on his right.

10. During the incensing, they hold the celebrant's cope raised a little on each side ; after which, they return to the middle, make a bow to the cross, go below the steps, make a genuflection to the altar, salute the clergy and accompany the celebrant to the bench ; the first assistant cope-bearer incenses the celebrant, then the clergy, beginning at the Gospel side ; and the others go to their places.

11. After having incensed the clergy, who are on the first or highest row of benches, or stools, on each side, the first assistant cope-bearer incenses the cope-bearers, each with two double swings ; then he continues to incense those who are in the inferior rows ; then, having returned to his place, he is incensed by the censer bearer.

12. When the celebrant is about to say the prayer, all the cope-bearers rise, go to attend him at the conclusion, bowing at the name of Jesus, and having bowed to the

celebrant, they go to the middle to sing the *Benedicamus Domino* ; or if there be any commemorations, after the first prayer, they go to the middle to sing the verses ; they remain there, and sing the *Benedicamus Domino*.

13. Having sung the *Benedicamus*, the cope-bearers go again to the celebrant, make with him a bow to the clergy, go to the altar, make a genuflection to the cross, go to the sacristy in the same order as they had come from it, or assist to recite the usual anthem.

14. The cope-bearers go to the sacristy, and if the clergy also have left the sanctuary, and are already in the sacristy, they salute them, and take off their copes, after having assisted the celebrant to disrobe.

If, besides the high altar, any other is to be incensed, they follow the directions of the master of ceremonies.

#### ART. VI.—*Instruction for the Celebrant.*

1. The officiating priest, whom we call the celebrant, having made an inclination to the cross, walks, with his cap on, to the altar, attended by the master of ceremonies ; when arrived there, he takes off his cap, makes a profound bow to the cross, or if the blessed sacrament be kept at the high altar, makes a genuflection below the steps, and kneels down to say the *Aperi Domine*, which he, as well as each of the clergy, say privately, so as not to be heard.

What has been said about the profound bow or genuflection, is to be observed whenever we say that the celebrant makes a profound bow ; for if the blessed sacrament is kept at the high altar, the celebrant should make a genuflection.

2. After the *Aperi*, the celebrant rises, makes a profound bow, salutes the clergy at each side of the sanctuary, and goes to the bench, which is the same where he sits with the ministers at high Mass, and should be placed at the epistle side near the wall, facing the Gospel side, and near the altar. There, standing, he says, *Pater et ave* ; intones *Deus in adjutorium* ; bows at the *Gloria Patri*, towards the altar ;

sits when the first Psalm is begun, and having received the cap from the master of ceremonies, puts it on.

3. Every time the *Gloria Patri* is sung, he takes off his cap, and bows during that verse, then he puts on his cap, likewise he takes it off, and bows at the names of Jesus, Mary, and of the saint whose feast is celebrated.

4. After the Psalms have been sung, the celebrant rises, sings the chapter, intones the hymn, during which he remains standing, and intones the antiphon of the *Magnificat*.

5. Whilst the choir sings the antiphon of the *Magnificat*, the celebrant sits down; when *Magnificat* is begun, he rises, goes to the altar with his hands joined, and salutes the clergy as usual; when he has arrived at the altar, he makes a profound bow to the cross, goes up, kisses the altar, and makes the incensing as directed for high Mass. After it, he gives the censer to the master of ceremonies, (if there be no cope-bearers) goes to the middle, bows to the cross, goes below the steps, makes a profound bow, where he is incensed with three double swings.

6. After the *Magnificat* is sung, the celebrant sits down with his cap on, whilst they sing or repeat the antiphon of the *Magnificat*; then he rises, sings the prayers, and the *Dominus vobiscum*; the *Benedicamus* is to be sung either by the cope-bearers or the choir; and having said *Fidelium animæ*, &c., he goes to the altar in the usual manner.

7. The celebrant when arrived at the altar, if Complin is not to be sung, after having said the words, *Pater noster*, with an audible voice, and continued and finished secretly, he says, *Dominus det nobis suam pacem*; then the anthem of the Blessed Virgin is said or sung, either standing or kneeling, according to the different prescriptions of the Rubrics for the different times; the celebrant standing, says or sings in the ferial tone, the prayer, and after it, *Divinum auxilium*.

8. If the clergy leave the sanctuary, the celebrant waits till the last couple have made the genuflection, then at the sign made by the master of ceremonies, having made a pro-

found bow to the altar, he walks with his cap on to the sacristy, and on his entering it, he takes it off, salutes the clergy, and disrobes, as usual.

9. If Complin is to be sung after Vespers, then the celebrant leaves the sanctuary after having said *Fidelium animæ*, &c., and returns to the sacristy preceded by the acolytes, and attended by the master of ceremonies and cope-bearers, if there be any.

At the hymn, *Ave Maris Stella*, or *Veni Creator Spiritus*, the celebrant, after having intoned them, kneels at his place before his seat, during the first strophe. He kneels also there on similar occasions. For the incensing of another altar besides the principal one, he follows the directions of the master of ceremonies.

The celebrant should never put on his cope in the sanctuary during Vespers; but he must do it in the sacristy before he goes to the sanctuary for Vespers. Neither should he incense the bishop, or any other superior prelate; but after having incensed the altar, he must be incensed at his place, with three double throws, but if the bishop be present, only with two throws, after which the bishop is incensed with two throws.

## CHAPTER X.

OF SOLEMN VESPERS, AND OF THE PROCESSION ON CORPUS CHRISTI, AND DURING THE OCTAVE OF THIS FEAST.

ART. I.—*Of solemn Vespers, the Blessed Sacrament being exposed.*

1. The master of ceremonies should see that every thing necessary for this solemnity be prepared; besides what is required for solemn Vespers, and a stole for the clergyman who is to expose the blessed sacrament.



2. If the blessed sacrament be not kept at the high altar, but at another, the master of ceremonies should have the umbrella,\* long veil, and candles ready to carry it to the high altar.

3. On the altar he should prepare a corporal, the key of the tabernacle and remonstrance.

4. On the side table, the long veil, and the Missal with a mark in it, at the place where the prayer of the blessed sacrament may be found.

5. The cope-bearers and the celebrant, having put on their copes—the celebrant, besides the cope, should have on a stole—the clergy walk to the sanctuary preceded by the acolyte and the censer bearer with his censer and boat before them.

6. Arrived before the altar, they make a genuflection; the acolytes carry their candlesticks to the usual place; the celebrant with the cope-bearers kneel on the lowest step; the priest who is to expose the blessed sacrament, puts on the stole, goes up to the altar, extends the corporal in the middle of it, opens the tabernacle, makes a genuflection turning towards the Gospel side, takes the blessed sacrament, puts it in the remonstrance, and places it in the middle, makes a genuflection, and places it on the throne; then he goes below the steps at the Gospel side, takes off the stole, and remains there kneeling.

7. The celebrant, with his two assistants, having made a profound bow, rises; he then puts incense into the censer, the first assistant holding the incense boat and presenting the spoon, without kissing it, and the second holding the cope at his right, kneels down again; receives the censer from the first assistant, makes a profound bow, incenses thrice the blessed sacrament, the two assistants raising in the mean time his cope on each side; makes again a profound bow, gives back the censer to the first assistant, who gives it to the master of ceremonies; and having said the *Aperi Domi-*

\* A small ornate canopy somewhat in the shape of an umbrella, which is carried over the blessed sacrament.

*ne*, they rise, make a genuflection below the steps on both knees, and a profound bow, and go as usual to the bench.

8. But if the blessed sacrament be kept at another altar; a little before Vespers, a priest in surplice and stole, with his cap on, carrying the burse with a corporal in it, and the key of the tabernacle before his breast, preceded by some acolytes with candles, and attended by the master of ceremonies, carrying the long veil and the umbrella, goes from the sacristy to the altar where the blessed sacrament is kept.

9. When they have arrived at the altar, they all make a genuflection; the priest gives the cap to the master of ceremonies, goes up to the altar, extends the corporal on it, opens the tabernacle, and having made a genuflection, takes out the blessed sacrament, kneels, receives the veil which the master of ceremonies puts on his shoulders, rises, covers his right hand with the veil, takes the blessed sacrament, covers it with the other extremity of the veil, and carries it with both his hands before his breast, reciting some Psalms, to the high altar; preceded by the acolytes with lighted candles, who alternately with the priest say the Psalms; and followed by the master of ceremonies, who carries the umbrella opened over him.

10. Having arrived at the altar, the acolytes kneel below the steps at a short distance from them; the priest goes up, places the blessed sacrament on the corporal, kneels, and in the mean while takes off the veil, which the master of ceremonies carries to the side table, leaving the umbrella in some convenient place.

11. The priest rising, places the blessed sacrament in the remonstrance, makes a genuflection, places it on its throne, goes below the steps, makes a genuflection on both knees on the lowest step, rises, puts incense into the censer, but does not bless it; kneels again, makes a profound bow, incenses the blessed sacrament with three double throws; after a short prayer, rises, and all make a genuflection on both knees, and go to the sacristy.

12. After the exposition of the blessed sacrament, at a sign made by the master of ceremonies, the clergy go into

the sanctuary, and make a genuflection on both knees in the middle; they go to their places without bowing to each other; there they stand, and wait till the celebrant with the cope-bearers have arrived before the altar; then they kneel on the lowest step. The latter, as soon as they arrive within sight of the blessed sacrament, take off their cap, and carry it in their hands; they make a genuflection on both knees below the lowest step.

13. After having made a profound bow, whilst kneeling, the celebrant and his assistants rise with the master of ceremonies and the acolytes; the acolytes carry their candlesticks, each to his side of the altar, and place them on the highest step near it; the celebrant with his assistants kneels on the lowest step; and at the same time, all the clergy in the sanctuary kneel at their places; say the *Aperi*; at the sign made by the master of ceremonies, all rise, and the celebrant with the cope-bearers goes to the bench. It is to be remarked, that when the blessed sacrament is exposed, no bow is made to any one in the sanctuary.

14. Vespers are sung as usual as far as the *Magnificat*, except that no one should put on his cap, and the singers and cope-bearers do not bow to each other.

15. At the *Magnificat*, the celebrant with the cope-bearers goes to the altar; where, having made a genuflection on both knees, he goes up with his assistants, kisses the altar, puts in the incense, kneels on the edge of the platform, incenses the blessed sacrament, rises, makes a genuflection, and incenses the altar as usual.

16. After the incensing of the altar, the celebrant and his assistants go to the middle, make a genuflection, bending one knee, go below the steps, the celebrant with the second assistant by the Gospel side, and the first assistant by the epistle side; make a genuflection, bending both knees on the floor below the steps, and return to the bench. No other altar is incensed; but the celebrant, clergy and people, are incensed as usual; the censer bearer incenses the people, not from the middle, but from one side, taking care not to turn his back to the blessed sacrament.

17. After the prayers, the acolytes carry the candlesticks to their place, and after the *Benedicamus Domino*, the celebrant does not say *Fidelium animæ*, but goes with the copebearers immediately to the altar, makes a genuflection on both knees below the steps, and a profound bow, rises, and kneels, with them, on the lowest step.

18. In the mean while, the acolytes come to the sanctuary with lighted candles, and kneel on each side; the singers intone the *Tantum ergo*; the celebrant incenses the blessed sacrament as usual, and after the verse, *Panem de cælo*, &c., says the prayer, *Deus qui nobis*, &c., with the short conclusion, *Qui vivis et regnas in sæcula*, &c.; then a priest in surplice puts on the stole, goes up to the altar, and with the usual genuflections places the blessed sacrament on the corporal, in the middle of the altar, and retires, taking off his stole.

19. The celebrant puts on the long veil, makes a profound bow, goes with the assistants up to the altar, makes a genuflection, rises, takes with both his hands covered with the veil, the blessed sacrament, and turning by his left to the people, gives the benediction as usual.

If the altar were so situated that the celebrant always faces the people, he should not turn as directed above.

20. After the benediction, the celebrant makes a genuflection, takes off the long veil, goes down, kneels on the lowest step, and makes a profound bow. Then a priest in surplice, puts on the stole, makes a genuflection, puts the blessed sacrament in the tabernacle, makes again a genuflection, and shuts it.

If there be no tabernacle at the high altar, the priest above mentioned, having taken the sacred host from the remonstrance, and put it into its box, or into a pix, covers it with a veil, and after the clergy have left the sanctuary, he carries it to the altar where the blessed sacrament is kept, in the manner described above.

21. At a sign made by the master of ceremonies, the acolytes with the candles go back, or if necessary, leave them in

a convenient place, take their candlesticks; go to the middle, make a genuflection, and walk to the sacristy, as usual.

**ART. II.—***Of the Procession on Corpus Christi and its Octave.*

1. The master of ceremonies should take care to have prepared in the sacristy, the cope, stole, cincture, alb and amice, for the celebrant; dalmatic, &c., for the deacon; tunic, &c., for the subdeacon, but without maniples; the candlesticks for the acolytes; the processional cross; and, according to custom, the sacred vestments for the priests and other clergymen who attend; such as copes, chasubles, dalmatics, tunics, &c., but without stoles and maniples.

2. The canopy should be prepared in a convenient place, and the umbrella, two censers with their boat, and at least four lanterns, beautifully made, and placed on sticks, with candles within.

3. The blessed sacrament being exposed, when every thing is ready, at the sign made by the master of ceremonies, the acolytes, preceded by the censer bearer, walk from the sacristy to the sanctuary, followed by the clergy, two by two, according to their order and dignity, and the celebrant walking between the deacon and subdeacon, who raise his cope on each side.

4. When they arrive within sight of the blessed sacrament, they take off their caps, and, when they have arrived before the altar, they make a genuflection on both knees; the clergy go to their places, and the celebrant and ministers kneel on the lowest step.

5. At a sign made by the master of ceremonies, the ministers rise, the celebrant puts in the incense as usual, and incenses the blessed sacrament. The deacon takes from the throne the blessed sacrament, puts it on the corporal in the middle of the altar, makes a genuflection, and goes down.

6. The celebrant, having put on his shoulders the long veil, goes up with the ministers, and kneels on the edge of the platform; there he receives the sacrament from the

deacon, rises, turns to the people, having the ministers at his side, who raise the extremities of his cope; he intones the *Pange Lingua*, and the procession moves, and makes the usual tour.

7. If there is a repository with an altar, where the procession is to stop, when the ministers arrive before it, the deacon kneeling receives the blessed sacrament from the celebrant, rises, puts it on the altar, or on the throne, if there is any, makes a genuflection, returns to the right of the celebrant, who takes off his veil; the choir sings the *Tantum ergo*, and the blessed sacrament is incensed as usual.

8. After the *Panem de cælo*, &c., the celebrant sings the prayer with the short conclusion, puts on the veil, gives the benediction, and the procession is continued.

9. The procession having returned to the church, and the sacred ministers having arrived at the altar, the deacon receives the sacrament, &c. The *Tantum ergo*, &c., the verses, and the prayers are sung, and the benediction given as above.

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## CHAPTER XI.

### OF THE VESPERS FOR THE DEAD ON THE FIRST DAY OF NOVEMBER.

#### ART. I.—*Things to be prepared.*

1. In the church, a cenotaph, or representation of a tomb, covered with a black cloth, with candlesticks and candles around it.

2. At the altar, the black altar veil under the white one, if possible, otherwise it should be kept ready in the sacristy; also, if the tabernacle with the blessed sacrament is on the altar, the violet canopy under the white one.

3. On the side table, a black cope for the celebrant.

4. A book-stand, or desk, in a convenient place.

ART. II.—*Ceremonies peculiar to these Vespers.*

1. Whilst the *Magnificat* of the Vespers of *All Saints* is sung, the candles around the tomb are lighted, and whilst they sing the *Benedicamus Domino*, the acolytes go from the celebrant's bench, place their candlesticks as usual at each side of the altar, put out their candles, go behind the copebearers who sing the *Benedicamus*, make together a genuflection to the altar, and a bow to the clergy, and preceded by the acolytes with their hands joined, go to the sacristy, and take off their copes.

2. After the *Benedicamus Domino*, the celebrant does not say *Fidelium animæ*; he takes off his white cope, and puts on the black; the acolytes take the carpet from the steps of the altar, and remove the white altar veil and the white canopy.

3. The celebrant having put on the black cope, all rise, and the choir begin *Placebo Domino*, and sing it entirely, the Vespers being of double rite; and when they begin the Psalm, all the clergy sit, till the beginning of the *Magnificat*.

4. At the beginning of the *Magnificat*, they all rise, and the acolytes light their candles. After the *Magnificat*, they all sit down, whilst the antiphon is repeated; the acolytes take their candlesticks, make a genuflection in the middle, and go before the celebrant.

5. The antiphon being repeated, all the clergy kneel, except the acolytes, the celebrant intones *Pater noster*, which is continued in a low voice; then the celebrant says, *Et ne nos inducas*, with the other verses, and the choir answers them. At the *Dominus vobiscum*, the celebrant rises and says the prayer, *Fidelium Deus*, and after it, *Fidelium animæ*, &c., and *Requiem æternam*, &c.

6. The acolytes make the usual bow to the celebrant, go to the middle, make a genuflection, put the candlesticks in the proper place, return to the middle, and, when the singers have sung *Requiescant in pace*, they make a genuflection, and with their hands joined go to the sacristy, followed by the clergy and the celebrant.

## PART II.

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# Ceremonies for the Principal Festivals

THROUGHOUT THE YEAR.

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## CHAPTER I.

FEAST OF THE PURIFICATION.

ART. I.—*Necessary preparations.*

1. In the sacristy, a cope, stole, cincture, alb and amice for the officiating clergyman : a folded chasuble, stole, cincture, alb and amice for the deacon : likewise a folded chasuble, cincture, alb and amice for the subdeacons. The sacred vestments should be violet.

2. On the altar, six candlesticks and the cross as usual, and a violet altar veil over a white one.

3. A small table covered with a white cloth should be placed near the altar, at the epistle side ; and on the table the candles to be blessed, covered also with a white linen cloth.

4. On the small table, a vessel with holy water, a sprinkle, and a basin, ewer, and towel ; also the chalice with every thing else necessary for Mass ; the whole covered, during the blessing of the candles, with a violet veil.

5. In any convenient place, the processional cross, the censer with the incense boat, and a chafing-dish with fire and tongs.



6. On the seat of the officiating clergyman, a white chasuble, stole and maniple for him; on those of the ministers, a white dalmatic, stole and maniple for the deacon; and also a white tunic and maniple for the subdeacon.

7. If the Mass be not of the Blessed Virgin, but of the Sunday, the sacred vestments ought to be such as are required for the Sunday.

ART. II.—*From the vesting of the Ministers to the distribution of the Candles.*

1. At a stated hour, the ministers put on the amice, alb and cincture; then the officiating clergyman, attended by them, puts on the amice, alb, cincture, violet stole and cope; lastly, the ministers put on the folded chasubles without maniples. The signal being given by the master of ceremonies, the ministers, with the officiating clergyman between them, bow to the cross, put on their caps, and go to the sanctuary; the deacon at the right of the officiating clergyman, and the subdeacon at the left. Both sacred ministers raise the cope of the officiating clergyman.

2. Having arrived at the sanctuary, the celebrant gives his cap to the deacon, and the deacon and subdeacon give theirs to the master of ceremonies, and, having knelt on the floor of the sanctuary, they go up to the altar; the celebrant kisses it, and the ministers at the same time make a genuflection, and all go to the epistle side, where the deacon stands on the first step, at the right of the celebrant, and the subdeacon at the left, on the platform. Then the master of ceremonies uncovers the candles.

If the blessed sacrament be not kept on the great altar, the celebrant bows profoundly to the cross, and the ministers and the other clergymen make a genuflection.

3. The celebrant thus, in the middle of the ministers, with his hands joined, sings in a ferial tone, *Dominus vobiscum*, *Oremus*, and the prayer *Domine Sancte*, with the other four that follow. When he blesses the candles, he lays his

left hand on the altar; the deacon in the mean time raising the hem of his cope; as also when the celebrant uses the censer, and the sprinkle.

4. At the beginning of the prayers, the censer bearer puts fire into the censer, and at the end he goes to the epistle side, having at his right hand the first acolyte, carrying the vessel with holy water, and the sprinkle.

5. The fifth prayer being ended, the censer bearer makes a genuflection, goes up to the highest step of the altar, to have incense put into the censer and blessed as usual by the celebrant, and goes down with the censer and the incense boat; then the first acolyte makes likewise a genuflection, goes up to the highest step, gives the sprinkle to the deacon, who, taking it in the middle, with the usual kisses, gives it to the celebrant, who sprinkles the candles thrice, first in the middle, then at the right, and lastly at the left of the candles, saying the anthem, *Asperges me*, &c., without the Psalm. The deacon, having received the sprinkle from the celebrant, gives it back to the first acolyte; then takes the censer from the censer bearer, gives it with the usual kisses to the celebrant, who incenses the candles thrice, in the same manner as he sprinkled them, but without saying any thing.

6. Afterwards the censer bearer takes back the censer and with the first acolyte makes a genuflection to the altar, and they carry the censer and the vessel with holy water to their proper places.

### ART. III.—*From the distribution of the Candles to the Procession.*

1. After the blessing of the candles, the celebrant and ministers go to the middle of the altar, and having bowed to the cross, turn to the people; the first acolyte at the epistle side hands the candles to the deacon, who stands at the left of the celebrant.

2. Before the celebrant turns towards the people, the second master of ceremonies calls the clergyman first in dignity amongst those who are present in the sanctuary, who, without stole, goes to the highest step of the altar; where, standing, he receives from the deacon a candle, kisses it and gives it to the celebrant, without kissing his hand; the celebrant also kisses the candle, but not the hand of the clergyman from whom he receives it; and gives the candle to the subdeacon, who having received it with the usual kisses, lays it on the altar. The celebrant having received another candle from the deacon, gives it to the clergyman highest in dignity, who receives it kneeling with the usual kisses, and having made a genuflection to the cross, and bowed to the celebrant, retires accompanied by the second master of ceremonies. The latter should direct the clergy to go in proper order to receive the candles.

If there be not a priest to offer the candle to the celebrant, the deacon, having received it from the acolyte, places it on the middle of the altar: then the celebrant having bowed to the cross, kneels on the platform towards the cross, and thus takes the candle from the altar, kisses it and gives it to the subdeacon; then rising he continues the distribution as is hereafter directed.

3. At the beginning of the distribution of the candles, the choir sings the anthem, *Lumen ad revelationem*, and the canticle, *Nunc dimittis*.

4. If the distribution be not finished at the end of the canticle, *Nunc dimittis*, the canticle ought to be repeated, and the *Gloria Patri* sung at the end of the distribution.

5. The clergyman highest in dignity having retired, the deacon and subdeacon go on the highest step, kneel on the platform, receive with the usual kisses their candles from the celebrant; rise, and return to their former places, that is, the deacon to the left, to hand the candles to the celebrant, and the subdeacon to the right, to hold up the border of his cope. The ministers give their candles to the acolytes, and then the celebrant distributes the candles, first to

the priests, then to the clergy in inferior orders, who go up to the altar, two by two, kneel on the platform, kiss first the candle, then the celebrant's hand.

6. Towards the end of the distribution, at a signal given by the master of ceremonies, the acolytes light the candles of the clergy for the procession.

7. The distribution being ended, the celebrant and the ministers turn towards the altar, bow to the cross, go back in the same order as before, to the epistle side, where the celebrant washes his hands, and in the mean time the choir sings the anthem, *Exurge*, &c., which is repeated.

8. After the anthem, the celebrant standing at the epistle side, without saying, *Dominus vobiscum*, sings *Oremus*, and the prayer, *Exaudi*.

After Septuagesima, provided it be not on Sunday, before the celebrant says *Oremus*, the ministers place themselves behind the celebrant, the deacon sings *Flectamus genua*, immediately after the *Oremus* has been sung; he and all in the church kneel; the subdeacon sings *Levate*, and they all arise, and stand till the prayer is finished. Where it is customary that the candles should be distributed to the people by the celebrant, he shall do it at the railing; the men first kiss the candle, then the hand of the celebrant; but the women kiss only the candle. After the distribution, the ministers go back to the altar, make genuflections on the lowest step, and the celebrant bows to the cross. They then go to the epistle side, where the celebrant washes his hands at the small table. In case the number of people be great, another priest in surplice and violet stole, may distribute the candles with the celebrant.

#### ART. IV.—*The Procession.*

1. Whilst the celebrant sings the last prayer, the censer bearer puts fire into the censer; when the prayer is finished, he goes to the epistle side, the incense is put into the censer, and blessed by the celebrant as usual. Then

the subdeacon bows to the altar, and goes, by the shortest way, to take the cross, which he receives from the second master of ceremonies, and walks between the acolytes to the middle of the sanctuary, where he stands turned towards the altar.

2. In the mean while, the deacon receives from the master of ceremonies the celebrant's candle, gives it to him, kissing it and the celebrant's hand, and having received his own candle, at the signal given by the master of ceremonies, turned towards the people, sings with a loud voice, *Procedamus in Pace*. The clergy answer, *In nomine Christi, Amen*.

3. The procession then moves in the following order: first, the censer bearer, who makes a genuflection; then the cross-bearer between the acolytes, none of whom make a genuflection; then follow the singers, and the rest of the clergy, who make genuflections, two by two, and carry their candles lighted; then the deacon and the celebrant, who likewise carry their candles lighted, and, when notified by the master of ceremonies, descend the steps, and bow to the altar; the deacon then gives the cap to the celebrant, kissing it first, then the celebrant's hand. He afterwards places himself at the left of the officiating clergyman, raising the border of his cope. The singers sing the anthems as in the Missal.

If, during the procession, a low Mass is said in the church, the bell should not be rung at the elevation; but if the bell should be inadvertently rung, the procession passing before that altar should kneel, till the end of the elevation.—Decr. S. R. C. 1 Mart. 1681.

4. When they are out of the door of the church, they all put on their caps, the censer bearer, cross-bearer, acolytes, and master of ceremonies excepted; but as soon as they re-enter the church, they uncover their heads, the celebrant and deacon only excepted.

5. Coming into the church, the singers chant the response, *Obtulerunt*, even if the anthems be not yet finished.

6. The censer bearer makes a genuflection in the middle of the sanctuary, and carries the censer back to its place. The cross-bearer and the acolytes do not kneel, they go to the side table, on which the acolytes place their candlesticks; and the cross-bearer the cross; the latter goes to the ministers' bench, where he waits for the celebrant and the deacon.

7. The clergy having made a genuflection in the middle of the sanctuary, go to their places, and extinguish their candles. The celebrant and deacon, as they come into the sanctuary, take off their caps, go to the middle of the sanctuary, put out the candles, give them to the master of ceremonies, make the usual bows, go to the ministers' bench, turn towards the altar, and the ministers take the cope from the celebrant, help him to put on the chasuble, put on their own vestments, accompany him to the altar, and having made the usual bows, begin Mass, which is said as usual; and is to be sung by the priest that officiated at the distribution of the candles.—Decr. S. C. R. 12 Jun. 1627. If a bishop bless the candles, a priest may say the Mass.

When the Mass of the feast of the purification is to be celebrated, an acolyte should remove from the side table and the altar, all the violet ornaments.

Also when the Mass of said festival is celebrated, the celebrant and the clergy hold lighted candles in their hands during the Gospel; the clergy moreover hold them from the *Sanctus* till after the communion.

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## CHAPTER II.

### ASH-WEDNESDAY.

#### ART. I.—*Necessary preparations.*

1. In the sacristy, the violet cope and stole, also the cincture, alb and amice for the celebrant; the folded chasuble and stole of violet color, with the cincture, alb and

amice for the deacon; the same things, (the stole excepted) are to be prepared in the usual place.

2. On the altar, six candlesticks with the cross, and the violet altar-veil. At the epistle side, a silver vessel containing ashes, and covered either with a violet veil, or with its own silver cover.

3. On the side table, besides the things that are necessary for high Mass, the holy water vase with the sprinkle; a small plate with some bread; a ewer and basin with a towel.

4. On the ministers' bench, the chasuble and maniple for the celebrant; two other maniples for the ministers, who put them on, after having assisted the celebrant to put on his vestments.

5. In any convenient place, the censer with the incense boat, and a chafing-dish with fire and tongs.

## ART. II.—*Of the Blessing and Distribution of the Ashes.*

1. The deacon and subdeacon having put on as usual all their vestments, (the maniples and folded chasubles excepted) help to vest the celebrant with the amice, alb, cincture, stole and cope; then they put on their folded chasubles. The signal being given by the master of ceremonies, they all bow to the cross, put on their caps, go out of the sacristy, having the celebrant in the middle, and raising his cope on each side.

2. Having arrived at the altar, they give their caps to the master of ceremonies, kneel, go up to the platform, the celebrant kisses the altar in the middle, and the ministers make a genuflection; then they go to the epistle side, the celebrant having the subdeacon at his left, and the deacon at his right: the master of ceremonies uncovers the ashes

3. There the celebrant, with his hands joined, reads the anthem, *Exaudi*, whilst it is sung by the choir.

4. After the anthem has been repeated by the singers, the celebrant in the same place, without turning to the people, sings in a ferial tone, with his hands joined, *Dominus vobis-*

*cum*, *Oremus*, bowing as usual to the cross, and then the four following prayers; when he blesses the ashes, he places his left hand on the altar, and the deacon raises his cope, which is also to be observed whenever the celebrant uses the sprinkle or the censer.

5. At the beginning of these prayers, the censer bearer prepares the censer, and at the end of them, he goes to the epistle side, having on his right the first acolyte, who carries the holy water vase and the sprinkle; they both kneel, and the censer bearer goes up to the highest step, that the incense may be put into the censer, and blessed; he then descends, and gives his place to the acolyte, who presents to the deacon the sprinkle, which is presented by him to the celebrant; whose hand, as well as the sprinkle, is kissed by the deacon. The celebrant sprinkles the ashes thrice, first in the middle, then on the right, and lastly on the left, saying with a low voice, *Asperges me*, &c., but not the Psalm, *Miserere*. The deacon returns the brush, and having received the censer from the censer bearer, gives it to the celebrant, who incenses the ashes thrice.

6. The censer bearer having received the censer, makes a genuflection to the altar with the acolyte, and they carry the censer and the holy water vase to their proper places.

7. The celebrant and the ministers proceed to the middle of the altar without their caps, the deacon, on the left, holds the vessels with the blessed ashes, and the subdeacon turned towards the people, stands at the celebrant's right.

8. The signal being given by the master of ceremonies, the clergyman who is first in dignity amongst those that are present, goes, without stole, to the highest step, when forming as usual the sign of the cross, and saying, *Memento homo*, &c., he places the ashes on the forehead of the celebrant, who stands with his hands joined.

9. The celebrant then forming the sign of the cross, and saying, *Memento homo*, places the ashes on the head of the same clergyman, who kneels to receive them, and after having made the usual bows and genuflection, returns to



his place, accompanied by the master of ceremonies, who directs the clergy in what order they are to proceed to the altar.

If there be no priest present dressed in surplice, the celebrant kneeling on the platform of the altar makes the sign of the cross on his head, with the ashes, without saying any thing; which must be observed even if the ministers be priests.

10. At the beginning of the distribution of the ashes, the singers chant the anthem, *Immutemur habitu*, &c., which they repeat, if necessary, during the distribution.

11. The priest, who is first in dignity, having retired, the deacon gives the vessel containing the ashes to the master of ceremonies, or lays it on the altar. He then kneels on the highest step at the right of the subdeacon, where they both receive the ashes; then the deacon goes to the right side of the celebrant, where he holds the vessel with the ashes, and the subdeacon proceeds to the left. The celebrant puts the ashes on the foreheads of the clergymen, who go to the altar, two by two, according to their respective dignity and order.

12. After the distribution of the ashes, the deacon returns the vessel in which they are contained to the master of ceremonies, who places it on the table; the celebrant, attended by the ministers, goes to the epistle side, where he washes his hands, rubbing them also with bread prepared for that purpose, one of the acolytes pouring the water, and a minister holding the towel.

Where it is customary, the celebrant may distribute the ashes to the people at the railing.

13. Then the ministers standing at the side of the celebrant, he sings, *Dominus vobiscum*, and the prayer, *Concede nobis*, in a ferial tone. The prayer being ended, and the singers having answered, Amen, they bow to the cross, and go by the shortest way to their seats, where the celebrant, assisted by the ministers, takes off the cope, and puts on the maniple and the chasuble. The ministers also put on

their maniples. They then go to the altar to sing Mass, which must be sung by the same priest who has blessed the ashes.—Decr. S. C. R. 12 Jun. 1627.

### ART. III.—*Of the Mass.*

1. The ministers having left their seats, bow, as usual, to the clergy, and on arriving at the steps of the altar, kneel before the cross. Mass is celebrated as usual, with the following exceptions: at the *Confession*, and at the prayers, the clergy, as well as the acolytes, who serve at the altar, remain kneeling; the same is to be observed from the *Sanctus* to the *Agnus Dei*.

2. Whilst the celebrant sings the prayer before the last previously to his reading the epistle, the second acolyte takes off the subdeacon his chasuble, and lays it on the bench, and assists him in putting it on again after he has sung the epistle, and kissed the hand of the celebrant. Whilst the celebrant is reading the Gospel, the same acolyte helps the deacon to take off the chasuble, and put on the large stole; taking care to assist him again in taking off the large stole and resuming the chasuble, after he has removed the Missal from the Gospel side to the epistle side, after the communion.

3. The celebrant should not kneel whilst he reads the *Adjuva nos*, &c., but after having read the Gospel, he goes as usual to the middle of the altar, where he remains till the *Adjuva nos*, &c., then he and the ministers kneel on the platform; when the *Adjuva nos*, &c., is ended, they all arise, incense is then put into the censer, and the rest proceeds as usual.

4. The acolytes holding their candles, remain kneeling from the *Sanctus* to the communion of the celebrant.

5. At the prayer, *Super populum*, the celebrant having sung *Oremus*, the deacon at his right side, turned towards the people, sings, *Humiliate capita*.

## CHAPTER III.

*Of the Sundays. LÆTARE and GAUDETE.*

On these Sundays three things are particularly to be observed :

1. The organ, which otherwise is silent during Lent, is played at high Mass and Vespers.
2. The sacred vestments should be of rose color.
3. The deacon and subdeacon, instead of folded chasubles, make use of the dalmatic and tunic.

## CHAPTER IV.

## OF PALM-SUNDAY.

ART. I.—*Preparations.*

1. In the sacristy, for the celebrant, the violet cope and stole, the cincture, alb and amice ; for the deacon, the folded chasuble, stole and maniple of violet color, the cincture, alb and amice ; for the subdeacon, the violet folded chasuble and maniple, the cincture, alb and amice. Also, three amices, albs and cinctures, and three violet maniples and stoles ; besides, three books for the three deacons who sing the Passion.

2. On the altar, the cross and six candlesticks, without any ornaments ; where the custom prevails, branches of olive or palm trees may be placed between the candlesticks.

3. Near the altar, on the epistle side, a small table covered with a linen cloth ; on the Gospel side, in any convenient place, three book-stands for the Passion.

4. On the table, the holy water pot with the sprinkle, the chalice in the middle, covered as usual with the veil, the

cruets, bell, the Missal for the epistle and Gospel, the large stole for the deacon, a basin with a pitcher of water, and a towel.

5. In any convenient place, the processional cross, covered with a violet veil, a chafing-dish, with fire and tongs.

6. On the minister's bench, the violet chasuble and maniple, for the celebrant.

ART. II.—*From the beginning of the ceremony to the distribution of the Palms.*

1. The ministers dressed as usual, with amice, alb and cincture, and the deacon having put on his stole, assists the celebrant in putting on the amice, alb, cincture, stole and cope; they then put on their folded chasubles and maniples. The master of ceremonies having given the signal, they bow to the cross; and proceed to the altar, having their heads covered, walking at each side of the celebrant, and raising the border of his cope.

2. Having arrived at the altar, and given their caps to the master of ceremonies, they kneel before the cross, and go up to the platform, where the celebrant kisses the middle of the altar, and the sacred ministers make a genuflection; they immediately go to the epistle side, where they remain; the subdeacon standing at the left hand of the celebrant, and the deacon on the highest step at his right. The palms are then uncovered by the master of ceremonies.

3. The celebrant, with his hands joined, and without making the sign of the cross, reads from the Missal, the anthem, *Hosanna*, which is sung by the chanters.

4. The anthem being sung, the celebrant remaining turned towards the Missal, and with his hands joined, sings in a ferial tone, *Dominus vobiscum*, and the prayer that follows; during this, the ministers at each side, raise the celebrant's cope. At the beginning of the prayer, the subdeacon bowing to the cross, descends to the floor, and standing below

the steps, behind the celebrant, with his face turned towards the altar, with the assistance of the second acolyte, he takes off the chasuble, and receives the Missal from the second master of ceremonies.

5. At the end of the prayer, having made the usual bows to the clergy, he sings the lesson that follows it in the tone of the epistle; then bowing as before the lesson, he goes to the celebrant, and kneeling kisses his hand, and receives his blessing. Having put on the chasuble, he goes by the shortest way to the left of the celebrant, and remains there.

6. After the lesson, the singers chant one of the two responses with its verses, and in the mean time, the deacon having bowed to the cross, goes down and taking off his chasuble, puts on the large stole, receives from the second master of ceremonies the Missal, which he places on the middle of the altar; then making a genuflection, he returns by the shortest way to the right of the celebrant, to hold the incense boat whilst he puts the incense into the censer, in the same time the subdeacon raises the border of the celebrant's cope.

7. The incense being blessed, the subdeacon goes down the steps, and the deacon goes by the shortest way to the middle of the altar; there, kneeling on both knees, he says, *Munda cor meum*; then takes the Missal, and saying, *Jube Domne*, &c., asks the blessing of the celebrant, who turning himself to the Gospel side, gives it in the usual words, *Dominus sit*, &c. The Gospel is sung as usual in high Masses; at the end of which the subdeacon carries the book to the celebrant, who kisses it, and the deacon incenses him as customary; he then takes off the large stole, puts on the folded chasuble, and returns to the right of the celebrant, the subdeacon being on his left.

8. After the celebrant has been incensed, he turns towards the altar, and sings in a serial tone the prayer that follows; after which he sings the *Præfatio*. After this, standing at the epistle side with the ministers, and bowing

at the same time, he says in a low voice, the *Sanctus*, which is sung by the choir.

9. The celebrant, with his hands joined, sings in a ferial tone, *Dominus vobiscum*, and the prayers for the blessing: when he makes the sign of the cross on the palms, he lays his left hand on the altar, and the deacon raises the border of his cope; the same is to be observed when he makes use of the sprinkle or the censer.

10. At the beginning of the prayers, the censer bearer prepares the censer, and when they are ended, he goes to the epistle side, having at his right the first acolyte, who carries the vessel with holy water. Both bow at the lowest step, and the censer bearer goes up to the highest step; and after the celebrant has put the incense into the censer, and blessed it, he retires; the acolyte then takes his place, gives the sprinkle to the deacon, who, holding it in the middle of its handle, kisses it and presents it to the celebrant, whose hand he also kisses. The celebrant sprinkles the palms three times, first in the middle, afterwards at the right, and lastly at the left, saying, at the same time, *Asperges me*; the deacon returns the sprinkle to the acolyte, and receives the censer from the censer bearer, kisses and gives it to the celebrant, whose hand he also kisses; the celebrant incenses the palms also three times, in the same manner as has been said for the sprinkling, but without saying any words.

11. The censer bearer receives the censer from the deacon, makes a genuflection with the acolyte, and both retire to place the censer and the vessel in their proper places.

12. After incensing the palms, the celebrant sings *Dominus vobiscum*, and the prayer that follows.

### ART. III.—Of the distribution of the Palms.

1. After the prayer, the ministers and the celebrant proceed to the middle of the altar, bow to the cross, and turn

towards the people; the first acolyte, at the epistle side, holds the palms, which he gives to the deacon.

2. The clergyman, who is first in dignity amongst those who are present at the ceremony, when invited by the second master of ceremonies, goes in his usual choir-dress, without stole, to the highest step of the altar; there, standing, he receives from the deacon the palm, which he kisses and gives to the celebrant, without kissing his hand; the celebrant also kisses the palm only, and gives it to the subdeacon, who, having kissed the celebrant's hand and the palm, lays it on the altar. The celebrant having received from the deacon another palm, gives it to the clergyman who is first in dignity. He kneels on the platform to receive it, and kisses both the celebrant's hand and the palm.—Decr. S. R. C. 14 Feb. 1703. After which, bowing and making a genuflection, he returns to his place, attended by the second master of ceremonies, who invites the clergy to go to the altar in proper order.

3. When the distribution of the palms commences, the anthem, *Pueri Hebræorum*, is sung by the chanters, and repeated, if necessary, during the distribution.

4. The deacon and subdeacon then go to the highest step, and kneeling on the platform, receive the palm from the celebrant, and kiss his hand and the palm; afterwards they arise, and make a genuflection; the subdeacon returns to the right, and the deacon to the left of the celebrant, to give him the palms that are to be distributed, having previously placed their own on the altar, or given them to the acolytes. The celebrant distributes the palms to the clergy, beginning by the priests and ending with the inferior clergy; who must come, two by two, and kiss first the palm, then the hand of the celebrant.

5. After the distribution, the celebrant and the ministers turn towards the altar, bow to the cross, and go in the same order as before to the epistle side, where the celebrant washes his hands, and sings the prayer, *Omnipotens sempiterne Deus*, &c.

The celebrant, where it is customary, may go to the railing to distribute the palms to the people; the men kiss the palm and the celebrant's hand; but the women kiss only the palm. After the distribution, the ministers return to the altar, make a genuflection on the lowest step, but the celebrant merely bows, if the blessed sacrament is not present, after which they all go to the epistle side, as in the preceding number.

Should the congregation be large, another priest dressed in surplice, and having on a violet stole, may assist the celebrant in distributing the palms: the same is to be observed with respect to the distribution of the candles, and of the ashes.

#### ART. IV.—*Of the Procession.*

1. When the ministers go to the epistle side, the censer bearer prepares the censer; after the prayer, he goes to the epistle side, where the incense is put into the censer, and blessed by the celebrant. Then the subdeacon kneels to the cross, and by the shortest way goes to the side table, where, taking off his maniple, he takes the processional cross, and preceded by the censer bearer, walks between the acolytes to the middle of the sanctuary, where he remains with his face turned towards the altar.

2. In the mean time, the deacon having taken off his maniple, gives the palm to the celebrant, at the same time kissing it and also the hand of the priest; then he takes his own palm, and withdraws to the highest step behind the celebrant; and at a signal given by the master of ceremonies, he turns towards the people, and sings, *Procedamus in pace*, to which the clergy answer, *In nomine Christi. Amen.*

3. They then walk in procession out of the door of the church, in the following order: the censer bearer having made a genuflection, proceeds first; then come the acolytes, on each side of the cross-bearer, who make no genuflection; after them the chanters and the rest of the clergy,



two by two, who all make a genuflection in the middle of the sanctuary, and carry their palms in their right or left hand, according to their position; if they are on the left, they must carry them in their left hand; but if on the right, they must bear them in their right. Last of all, the deacon and the celebrant, who, at the signal given by the master of ceremonies, go down the steps, the celebrant bows, and the deacon kneels before the cross; he then gives the cap to the celebrant, kissing it and the celebrant's hand; and having received his cap from the master of ceremonies, he goes to the left of the celebrant, whose cope he raises with his right hand, holding in his left his own palm. They follow the procession with their caps on.

4. As the procession goes out of the door of the church, all the clergy except the cross-bearer, the acolytes, the censer bearer, and the master of ceremonies, put on their caps. The procession is made through the usual places round the church, and the chanters sing either all or only a part of the anthems that are in the Missal, according to the length of the way.

5. On their return to the door of the church, some of the singers enter the church, and shut the door; the censer bearer goes to the right of the first acolyte, the cross-bearer stops between the acolytes near the door, and turns the crucifix towards the people. The clergy, as they arrive, keep their respective rows, but draw near the acolytes, and form a circle which is completed by the celebrant with the ministers at his side, who remain turned towards the door; all may wear their caps.

6. The singers within the church, turned towards the door, sing *Gloria, laus*; which is repeated by the clergy who are without; then the other strophes are sung by those within, the clergy alternately repeating, *Gloria, laus*.

7. When all the verses have been sung, the subdeacon turning the crucifix, knocks at the door with the foot of the cross; the door is immediately opened, the procession enters the church, and the anthem, *Ingrediente Domino*, is sung.

If the procession cannot be made out of the church, it should be made within ; and should stop at the door of the sanctuary.

8. As the clergy enter the church, all with the exception of the celebrant and ministers, uncover their heads, and proceed to the sanctuary. The censer bearer arriving at the middle of it, makes a genuflection, and carries the censer to its place. The cross-bearer and acolytes without making a genuflection, go to the side table, the acolytes place their candlesticks on it, the subdeacon leaves the cross near it, and goes to the bench, waiting there for the celebrant and deacon. The clergy having made a genuflection in the middle of the sanctuary, go to their respective places, carrying the palms in their hands.

9. The celebrant and deacon, as they enter the sanctuary, uncover their heads, go to the middle, make a genuflection, and go to the bench of the ministers ; there the deacon receives from the celebrant his palm, kissing it and the celebrant's hand, and gives it with his own to the master of ceremonies ; then, having turned towards the altar, the ministers take off the cope from the celebrant, and put on his maniple and chasuble ; after which, they put on their own maniples, and having bowed to the clergy as usual, go to the altar, and begin Mass, which ought to be celebrated by the same priest who blessed the palms ; unless they were blessed by the bishop.

#### ART. V.—*Of the Mass and Passion.*

1. Mass is celebrated as on other Sundays during Lent, with the following exceptions: the Psalm, *Judica*, is not said at the *Confiteor*, nor the *Gloria Patri*, at the *Introit* and *Lavabo*.

2. Only one prayer is said. Whilst the subdeacon sings the epistle, the clergy, deacon and celebrant, unless the latter should actually be reading the *Gradual* or *Tract*, kneel

at the words, *In nomine Jesu omne genu flectatur*, till the words, *Et inferorum* are sung.

3. After the epistle, the subdeacon waits till the celebrant has read the *Tract*, he then receives his blessing, descends the steps, puts on his chasuble, and goes to the right of the deacon, as observed for the *Introit*. The celebrant and ministers sit at their seats, whilst the *Tract* is sung.

4. During the Passion and Gospel, the celebrant and all the others, except the deacons who sing the Passion, the acolytes and the master of ceremonies, hold palms in their hands; the same is to be observed by all, except the sacred ministers, when they return to the sacristy.

5. The Gospel of St. John is read at the end of the high Mass.

6. Whilst the epistle is sung, the deacons, who are to sing the Passion, put on the amice, alb, cincture, violet maniple and stole. The acolytes place in a straight line, at a little distance from each other, the three book-stands, in the place where the Gospel is usually sung.

7. Towards the end of the *Tract*, the three deacons appointed for the Passion, each holding in both hands his book, which he lays against his breast, accompanied by the second master of ceremonies, bow to the cross, put on their caps, and go out of the sacristy in the following order: first the master of ceremonies, with his hands joined; next the deacon, who sings the words of the evangelist; then he who sings the words of the multitude; and lastly, the one who sings the words of our Saviour.

8. When they enter the sanctuary, they uncover their heads, and give their caps to the master of ceremonies; then the deacon, who sings the words of our Saviour, is placed in the middle; he who sings the part of the evangelist, at the right; and he who sings the words of the multitude, at the left; they make a genuflection before the altar, bow to the celebrant, and the clergy, go to the book-stands, place their books upon them, so that he who personates the evangelist, be in the middle; he who sings the

words of our Saviour at the right; and the one who represents the multitude at the left. Then the evangelist begins, *Passio Domini*, &c.; during the Passion, they stand with their hands joined, and near them the second master of ceremonies.

9. When he who is in the middle, begins the Passion, the clergy take off their caps, rise, and stand during it; the celebrant and the ministers rise, and go by the shortest way to the epistle side, place themselves as for the *Introit*; the deacon gives as usual the palm to the celebrant; the ministers receive it from the master of ceremonies, and all hold them in their hands; then the celebrant, turning a little towards the singers, reads the Passion at the epistle side—Decr. S. R. C. 4 Aug. 1663—turning a little, as far as that part which is sung like the Gospel, exclusively, but when he arrives at the words, *Emisit Spiritum*, he makes no genuflection.

10. When the celebrant has read the Passion, the ministers place themselves behind each other, and with the celebrant, turn towards the singers. In their right hands they hold their palms, and place their left on their breast; at the name of Jesus they bow to the cross; at the words, *Emisit Spiritum*, they all kneel, where they are, but turned towards the altar; the deacons, however, who sing the Passion, kneel towards their books; they all rise at the signal given by the master of ceremonies.

11. At the end of the Passion, the clergy sit down, the deacons by whom it was sung, go to the middle of the altar in the same order in which they came, kneel to the cross, bow to the clergy, receive their caps from the second master of ceremonies, and leaving the sanctuary, they cover their heads, go to the sacristy as they came out, and the acolytes remove the book-stands from the place where the Passion was sung.

12. In the mean time, the subdeacon gives his palm to the first master of ceremonies, and carries the Missal to the Gospel side. The celebrant gives his palm to the dea-

con, who gives it and his own to the master of ceremonies, goes to the middle of the altar, and says, *Munda cor meum, Jube Domne benedicere*, as usual; he then reads the Gospel, as in the Missal, without saying, *Dominus vobiscum*, or making the sign of the cross either on himself or on the book; at the end, the subdeacon answers, *Laus tibi Christe*. In the mean time, the deacon having taken off his chasuble, puts on the large stole, and carries the book to the altar.

13. The celebrant having read the Gospel, every thing is performed as usual, except that the acolytes do not carry the candlesticks, but they go, either with their hands joined, or, if it be customary, holding the palm in their hands; the deacon does not say, *Dominus vobiscum*, neither does he make the sign of the cross on himself or on the book, but having incensed it, he begins by singing, *Altera autem, &c.*, in the usual tone of the Gospel. In the mean time, the celebrant holds the palm in his right hand; and at the end of the Gospel, he kisses the Missal, which the subdeacon presents at these words, *Altera die*, and Mass is continued as usual.



## CHAPTER V.

### OF THE OFFICE OF THE TENEBRÆ,

ON WEDNESDAY, THURSDAY AND FRIDAY, IN HOLY WEEK.

#### ART. I.—*Preparations.*

1. At the altar, the carpet, violet altar-veil, six candlesticks with brown wax candles; the blessed sacrament is to be removed to another altar, in case it is usually kept at the principal altar. The altar cards also should be removed.

2. In the place where the epistle is sung, a triangular candlestick, with fifteen candles of brown wax, and a rod with the proper instrument to extinguish them.

8. In the middle of the sanctuary, a book-stand for the lessons that are to be sung.

ART. II.—*From the commencement to the end of the Office.*

1. At the stated hour, the candles of the altar, and those of the triangular candlesticks being lighted, at the signal given by the master of ceremonies, the clergy leave the sacristy. When they are arrived at their places in the sanctuary, they all kneel down for a while to say in secret the *Aperi Domine*, then they arise, and say in secret, *Pater, Ave*, and *Credo*.

2. At the signal from the presiding clergyman, the chanters sing the anthem, *Zelus domus*; after which they begin the Psalm, and all sit down.

At the end of every Psalm, *Gloria Patri* is not said, but the anthem is immediately repeated.

3. At the end of the first Psalm, the acolyte appointed to put out the candles, puts out the last candle of the triangle at the Gospel side; at the end of the second, he extinguishes that on the epistle side, and so on at the end of each Psalm alternately, leaving lighted only the candle at the top of the triangle.

4. After the verses at the end of the third Psalm and anthem of each nocturn, the clergy rise, and say, *Pater noster*; at the end of which, they sit down and put on their caps.

5. In the mean while, the second master of ceremonies invites the clergyman who is to sing the first lamentation, by bowing to him, he then places himself at his left, accompanies him to the book-stand, where both make a genuflection, and bow to the clergy. Then the lamentation is sung, without asking the blessing, and ended without saying *Tu autem Domine*. Afterwards they make a genuflection, bow to the clergy, and the master of ceremonies accompanies the singer back to his place, and bows to him. The same is to be done for each lesson.

6. Whilst the singers begin the *Benedictus*, all rise, and stand till they begin to sing *Christus*, &c., at the verse, *Ut sine timore*; the same acolyte extinguishes the last candle of the altar at the Gospel side; at the verse *In sanctitate*, that at the epistle side, and so at each of the following verses alternately.

Whilst the *Benedictus* is sung, all the lights in the church are put out, except the lamps before the blessed sacrament.

7. When the anthem of the *Benedictus* is repeated, the top candle is taken from the triangular candlestick by the acolyte, who carries it to the epistle side, and holds it lighted at the corner of the altar. When they begin *Christus factus est*, he hides it behind the altar.

8. At the beginning of *Christus*, &c., all kneel and say in secret, *Pater noster*; then the Psalm *Miserere*, is either said or sung, at the end of which the presiding clergyman recites, without *Oremus*, the prayer, *Respice quæsumus*; but says in a low and inaudible voice, *Qui tecum vivit*, &c.

9. At the end of the prayer, the celebrant taps his book with his hand, as the others also do; then the lighted candle is brought from under the altar, and all rise and depart in silence after the usual genuflection.

10. The same is to be observed on the two following days, except that the altar is without a cloth, altar-veil, or carpet; having only the cross and six candlesticks on it.



## CHAPTER VI.

### OF MAUNDY-THURSDAY.

#### ART. I.—*Preparations.*

1. In the sacristy, white vestments for high Mass; besides two violet stoles to be used when the priest strips the altars; also a third white tunic, with amice, alb and cincture, but without maniple for the cross-bearer. The can-

dlesticks for the acolytes, two censers with their incense boat, and a sufficient number of candles for the procession; also torches for the elevation.

2. The principal altar is to be decorated with the most precious ornaments, with a white altar-veil, and if it has a tabernacle with the blessed sacrament, it is to be covered with a canopy of the same color; the cross on the altar is to be covered with a white veil.—Decr. S. R. C. 20 Dec. 1783.

3. On the table, besides every thing necessary for high Mass, a chalice for the repository, with pall, paten and a white veil, and ribbon; on the paten used for the Mass, two hosts, one of which should be of such a size that it may be put in the chalice prepared for the repository; as many white stoles as will be sufficient for the priests who are to go to communion; a pix with small hosts; the communion-cloth, and a white cope for the celebrant; near the table, a clapper used instead of a bell.

4. In any convenient place, the canopy and the processional cross, covered with a violet veil.

5. A proper place, or repository, should be prepared in some chapel, or on some altar of the church, and decently adorned with hangings, flowers and lights. Above the altar, in the most conspicuous and elevated part, should be placed an urn, or tabernacle, that may be locked, with a pall in it, that the blessed sacrament may be kept in for the following day. On the altar, an unfolded corporal, with the burse and the key of the urn. Near the altar, steps, or a stool, that the deacon may reach the door of the tabernacle.

## ART. II.—*Of the Mass.*

1. This day, at Mass, the Psalm *Judica me*, is not said; nor the *Gloria Patri* at the *Introit* and *Lavabo*.

2. The celebrant having sung the words, *Gloria in excelsis Deo*, one of the acolytes rings the small bell till the celebrant has finished it; all the large bells of the church are



rung, and the organ is played till the singers have chanted the whole of the *Gloria in excelsis*.

3. At the *Sanctus*, and at the elevation, instead of bells, a clapper is used.

4. The *Pax* is not given ; consequently after the *Agnus Dei*, the sacred ministers change places, the deacon goes to the left of the celebrant near the Missal, and the subdeacon to the right, to uncover and cover the chalice at the proper time, making the usual genuflections.

5. Whilst the celebrant says the last of the three prayers that precede the communion, the master of ceremonies carries from the table to the altar, the chalice, in which the consecrated host is to be kept, also the paten, pall, veil and ribbon, prepared for that purpose.

6. After the celebrant has received the sacred blood of our Lord, the ministers make a genuflection, change places, make another genuflection together with the celebrant ; who, rising, takes with reverence on the paten the host, which he places horizontally in the chalice, which is presented to him by the deacon who covers it with the pall, over which he places the paten with the inside part turned down, which he covers with the veil, fastening it with the ribbon near the knot of the chalice.

7. Then the deacon places it in the middle of the corporal, and uncovers the pix ; here all make a genuflection ; the ministers then retire to the two corners of the altar bowing, and with their faces turned towards each other ; the celebrant turns towards the clergy ; the deacon sings the *Confiteor* ; after which, the celebrant says, *Misereatur*, &c., and having given the blessing, turns towards the altar, and makes a genuflection, whilst the deacon and subdeacon kneel on the platform before him.

8. Whilst the deacon sings the *Confiteor*, the second master of ceremonies and the censer bearer go to each side of the altar, and making a genuflection there, they kneel, turned towards one another, and wait till the ministers have knelt before the celebrant ; they then extend the commu-

nion-cloth, which the censer bearer must have carried from the table, and hold it with both their hands.

9. The celebrant holding in his left hand the pix, and in his right, one of the small hosts, turns towards the people, and having said, *Agnus Dei*, &c., gives the communion to the ministers; who, having received it, make a genuflection, go to the side of the celebrant, at the same time changing their places, viz: the deacon goes to the right, and the subdeacon to the left; the censer bearer withdraws the communion-cloth, that they may have room to pass. Then the clergy receive the communion as usual; the priests, however, having on their stoles, which must be given them by an acolyte, receive it before the others in inferior orders.

10. After the communion, the celebrant and the ministers turn towards the altar, and make a genuflection. Should any hosts remain, they are received by the celebrant. The acolytes, who held the communion-cloth, make a genuflection, leave the cloth on the table, and retire to their places.

11. The acolytes return to the sacristy with their torches, and distribute the candles to the clergy, who light them immediately. The censer bearers prepare their censers, and the cross-bearer puts on the amice, alb, cincture and white tunic. One of the acolytes carries to the chapel of the repository the caps of the celebrant and ministers.

12. The celebrant receives both ablutions without leaving the middle of the altar. The ministers change places, and make a genuflection at each side of the celebrant, both before and after they change places. When they minister to the celebrant, they no longer kiss his hand, nor any thing they present to him, or receive from him. The subdeacon wipes the chalice, and covers it, leaves room for the celebrant when he says, *Dominus vobiscum*; makes a genuflection on the platform, and also on the lowest step, when he passes before the blessed sacrament; carries the chalice to the table, and goes behind the deacon.

13. The celebrant having given the chalice to the subdeacon, makes a genuflection, and goes to read the com-

munion. He then returns to the middle, kisses the altar, makes a genuflection with the deacon, turns towards the people from the Gospel side, so as not to turn his back to the blessed sacrament, and sings, *Dominus vobiscum*. Afterwards the celebrant makes a genuflection with the ministers, goes to sing the prayer, then returns to the middle, kisses the altar, turns towards the people, as before, and sings, *Dominus vobiscum*. In the mean time, the deacon makes another genuflection, turns towards the people, as the celebrant also turns; he sings, *Ite, missa est*; after which, they all make a genuflection. The celebrant says, *Placeat, &c.*, and the ministers go to each side of the platform, and kneel down to receive the benediction.

14. The celebrant, after the *Placeat*, kisses the altar, and having said, *Benedicat vos omnipotens Deus*, instead of bowing, makes a genuflection, and turns in the same manner as for the *Dominus vobiscum*, and without turning round, makes another genuflection, and turns from his left to the Gospel side, to read the Gospel of St. John, without making the usual sign of the cross on the altar; however, he makes it upon himself; when he pronounces the words, *Et Verbum caro*, he makes a genuflection to the blessed sacrament.

15. The Gospel of St. John being ended, the ministers go up the platform to each side of the celebrant, and having made a genuflection go to the bench by the shortest way.

### ART. III.—*Of the Procession.*

1. When the ministers arrive at the bench, they assist the celebrant in taking off the maniple and chasuble, and putting on the cope; they also take off their own maniples, after which they go to the lowest step before the altar, kneel on both knees on the floor of the sanctuary, rise, and kneel on the lowest step, where they adore the blessed sacrament for a short time; at a signal given by the master of ceremonies they rise. Incense is then put into the censer by the celebrant, but not blessed. The celebrant, whilst

the ministers raise his cope, incenses the blessed sacrament. Every thing is prepared for the procession, which is to be made in the church, and not out of doors.—Decr. S. R. C. 6 Aug. 1591.

2. Whilst the celebrant incenses the blessed sacrament, the master of ceremonies brings the veil from the table, which he puts on the shoulders of the celebrant, as soon as he has returned the censer to the deacon. The censer bearers go to each side of the altar, and the acolytes appointed for the purpose, give the canopy to the priests dressed in surplices, or to others, according to custom.

3. The celebrant having put on the veil, goes up to the second step with the ministers at his side; there, the celebrant and the subdeacon kneel down, and the deacon goes upon the platform to the altar, makes a genuflection, takes the chalice, holding it with his right hand at the knot, and with his left at the foot, gives it to the celebrant, who takes it with his left at the knot, and places his right hand over it; then the deacon covers it with both extremities of the veil; and having made a genuflection goes to the right of the celebrant, who rises with the ministers, and goes up with them to the platform; there they turn towards the people, the deacon standing at the right, and the subdeacon at the left of the celebrant, and holding up the border of his cope. The singers begin the *Pange Lingua*.

4. The following order is to be observed in the procession: first, the cross-bearer, a subdeacon dressed in tunic, between the acolytes. All three should go to the middle of the sanctuary near the rails, whilst the celebrant incenses the blessed sacrament, and remain standing with their faces towards the altar. When the *Pange Lingua* is intoned, they turn towards the people, without making any genuflection, and walk with gravity towards the chapel of the repository. Next to them, the rest of the clergy, having made a genuflection on both knees before the blessed sacrament, walk two by two, carrying lighted candles in their hands.

5. Lastly, the sacred ministers descend the steps, place themselves under the canopy, and are preceded immediately by the censer bearers, who keep their censers in continual and regular motion, and walk after the clergy.

6. During the procession, the celebrant recites alternately with the ministers, Psalms and hymns, without saying *Gloria Patri* at the end; whilst the chanters continue to sing the *Pange Lingua*.

7. When the cross-bearer and the acolytes arrive at the door of the chapel, they retire a little aside, in order that the procession may pass, and they remain there standing, with their faces turned towards the procession. Those of the clergy who walked next to the cross-bearer, stop the first on each side of the chapel, and those who follow, stop next to them, so that the clergymen who walked the last are the nearest to the altar of the repository; having divided into two lines, the celebrant with the sacred ministers, passes between them. The censer bearers, on entering the chapel, keep their censers still.

8. The celebrant and ministers having arrived at the altar, ascend the steps, the deacon kneeling on the platform receives the blessed sacrament, rises, and after the celebrant has adored it, places it on the altar, makes a genuflection, and kneels at the right of the celebrant; then the singers begin the *Tantum ergo*. After the two first verses have been sung, incense is put into the censer as usual; the deacon, or a priest in surplice and stole, places the blessed sacrament in the urn, which he shuts at the end of the hymn.

It is prescribed by the Ceremonial of the Bishops,—l. 2, c. 23 and 13—that the deacon on receiving the chalice, as has been said above, should not place it on the altar, but in the urn, which he should leave open, till the sacrament is incensed, &c.

ART. IV.—*Of Vespers and of the stripping of the Altars.*

1. When the urn or tabernacle is shut, some acolytes take the candles from the clergy, who, having prayed for a short time, at a signal from the master of ceremonies, make a genuflection on both knees, and return to the sanctuary, the first in dignity walking first, and so on.

2. When they have come to the sanctuary, they make a genuflection in the middle, and return to their places; where, standing, they say in secret the *Pater* and *Ave*; then the first clergyman in dignity, begins in a moderate tone of voice, the first antiphon of Vespers, and at the proper time, the *Magnificat* and the *Miserere*; after which, he recites the prayer, *Respice*, &c.

3. The clergy having left the chapel of the repository, the ministers and the censer bearers make a genuflection on both knees on the floor of the chapel, and having received their caps, go to the sacristy, preceded by the censer bearers and the cross-bearer, with the acolytes carrying the candlesticks with lighted candles. The ministers on each side of the celebrant raise his cope. After they have entered the sacristy, they make a profound bow to the cross, take off their white vestments, and the celebrant and deacon put on violet stoles.

4. Towards the end of the Psalm, *Miserere*, the celebrant with the ministers walking after each other, and having their caps on, go out of the sacristy, preceded by the acolytes, and attended by the master of ceremonies. On entering the sanctuary, the ministers walk on each side of the celebrant, and having given their caps to the master of ceremonies, bow to the clergy, make a genuflection to the cross, with the exception of the celebrant, who merely bows; they then go up the platform, and the prayer, *Respice*, being ended, the celebrant begins in a moderate tone, *Diviserunt sibi*, which is continued by the clergy, together with the Psalm, *Deus Deus meus*, &c., which they should recite so

slow as to finish them when the celebrant comes back to the sanctuary, after having stripped all the altars.

5. The celebrant alternately with the ministers recites in a low voice the same Psalm, whilst they strip the altars. They first take off the upper cloth, then the others; and the acolytes remove the front-veil, the altar cards, the carpet and all the other ornaments, leaving only the cross and six candlesticks. Afterwards, the ministers descend the steps, and having made a genuflection with the acolytes, the celebrant only bowing, they bow to the clergy, put on their caps, and walk, one after the other, preceded by the acolytes, and proceed to strip the other altars; when they pass before the chapel of the repository, they make a genuflection on both knees.

In churches that have many altars, whilst the celebrant strips the grand altar, other priests in surplice and stole, may strip the others, reciting the same Psalm.

6. After the stripping of the altars, the celebrant having returned to the grand altar, waits there till the antiphon, *Diviserunt*, is repeated by the clergy; then, after the usual genuflection, they go to the sacristy.



## CHAPTER VII.

### OF GOOD-FRIDAY.

#### ART. I.—*Preparations.*

1. In the sacristy, the black vestments, viz: two folded chasubles for the deacon and subdeacon; a chasuble for the celebrant, two stoles, three maniples, albs, cinctures and amices.

2. Also three albs, with cinctures and amices, as many black maniples and stoles, and three Missals for the deacons, who sing the Passion. Besides, two censers and

incense boat, a chafing-dish, with fire and tongs; the torches and candles for the procession.

3. The altar must be undressed, having, however, six candlesticks, and candles of brown wax, and the cross covered with a black veil, fastened in such a manner, as to be easily and gradually taken off.

4. On the edge of the platform of the altar, three violet cushions, one on each side, and one in the middle, at a proper distance.

5. On the side table, a plain linen cloth, projecting only a little on each side; and on it the cruets in their plate; an altar card; a *Lavabo*; a book-stand with the Missal for the celebrant; another Missal for the ministers; a folded altar-cloth, and a large black stole for the deacon; a small vessel with water covered with a purifier for the ablution of the fingers in case the priest should touch the blessed sacrament; a black burse, containing a corporal, and a purifier on it; a black veil for the chalice, two candlesticks with brown wax candles for the acolytes. The candles should not be lighted.

6. In any convenient place, the processional cross, covered with a violet veil, and the wooden clapper.

7. At the epistle side, in the sanctuary, a violet carpet with a long white veil, and a violet cushion, on which the cross may be placed for the adoration. Also three book-stands for the Passion. The ministers bench must be without ornaments.

8. At the chapel of the repository, besides the canopy, the white veil on the side table. On the altar, the key of the urn, or tabernacle; and near the altar, the steps, &c.

## ART. II.—*From the vesting of the ministers to the uncovering of the Cross.*

1. After the ministers are dressed, they proceed with the clergy to the sanctuary, as usual, except that the acolytes without candlesticks, and with their hands joined, walk be-



fore the clergy. When they arrive at the altar, they make a genuflection and retire to their usual places. The ministers at the foot of the altar, give their caps to the master of ceremonies, and make a genuflection with the celebrant, without bowing to the clergy; they prostrate themselves, and lay their hands and faces on the cushions.

2. At the same time the clergy kneel down, and bow their heads; the acolytes having knelt and made a short prayer, rise, and with the assistance of the second master of ceremonies, extend on the altar a cloth, which should hang down only very little on each side; then the acolytes go to their places; and the master of ceremonies places on the epistle side of the altar, the book-stand, with the Missal open.

3. After a few minutes, the signal being given by the master of ceremonies, the sacred ministers and all the clergy rise. Immediately, the acolytes remove the cushions; and the celebrant, with the deacon and subdeacon, goes up to the altar; the celebrant kisses it; the deacon and subdeacon make a genuflection, and they all go to the epistle side, as for the *Introit*.

4. At the same time, one of the acolytes receives the Missal from the second master of ceremonies, goes, accompanied by him, to the middle of the altar, makes a genuflection, bows to the clergy, goes to the place where the epistle is usually sung, and there sings the lesson in the tone of the prophecies. At the beginning of it the clergy sit down, and the celebrant reads it with a low voice; the ministers do not answer, *Deo gratias*, at the end, but the celebrant immediately reads the *Tract*.

5. The acolyte having sung the prophecy, makes a genuflection before the altar, bows to the clergy, and returns to his place. The singers chant the *Tract*, during which the celebrant and ministers may sit down.

6. When the choir sing the words, *Operuit celos*, the deacon and subdeacon go, one after the other, behind the

celebrant. In case they be sitting, they should first return to the altar by the shortest way.

7. After the *Tract*, the celebrant sings, *Oremus*, and the deacon immediately subjoins, *Flectamus genua*, kneeling with all the clergy, the celebrant excepted; then the subdeacon answers, *Levate*, and all rise.

8. Whilst the celebrant sings the prayer, with his hands extended, the second acolyte helps the subdeacon to take off his chasuble. The latter having received the Missal from the second master of ceremonies, kneels before the altar, bows to the clergy, and sings the lesson, without the title, in the usual tone of the epistle.

9. The lesson being ended, the subdeacon kneels to the altar, bows to the clergy, and without asking the blessing from the celebrant, returns the Missal to the second master of ceremonies, puts on his chasuble, and returns to his place, as at the *Introit*. The celebrant having read the lesson with the *Tract*, goes with the ministers to sit down.

10. Whilst the *Tract* is sung, three book-stands are prepared for the Passion, and every thing is done as directed in the fourth chapter, with the following exceptions: the celebrant reads all the Passion at the epistle side, even that part which is sung in the tone of the Gospel; saying before it, *Munda cor meum*, in the same place, but profoundly inclined; and omitting, *Jube Domne*, &c.

11. After the Passion, those who sang it having returned to the sacristy, the subdeacon goes down the step before the altar, and the deacon to the epistle side; the latter takes off his chasuble, puts on the large stole, and carries the Missal to the altar, making the usual bows and genuflection. Then kneeling on the platform, he says, *Munda cor meum*, without asking the blessing; he rises, takes the Missal, goes down the steps at the right of the subdeacon, and after the usual genuflection and bows, goes to sing the Gospel, at which, neither the censer nor the candlesticks are used.

12. The Gospel being sung, the subdeacon does not carry the Missal to the celebrant, but shuts it, and gives it to the second master of ceremonies; and all having made a genuflection in the middle, the acolytes go to their place; the master of ceremonies lays the Missal on the table, and the ministers go, one after the other, behind the celebrant at the epistle side.

13. Then the celebrant begins to sing the first preamble, with his hands joined; at the end of it, he extends and joins them, bowing to the cross, and sings, *Oremus*; then the deacon adds, *Flectamus genua*, and the subdeacon, *Levate*, as in n. 7.

The celebrant immediately sings the prayer in the seral tone, with his hands extended. All the following preambles and prayers are sung in the same manner.

14. At the prayer, which begins with the words, *Omnipotens sempiterne Deus, qui salvas omnes*, &c., the acolytes go to spread the violet carpet, covering the lowest step of the altar with one end of it, and extending the other on the floor of the sanctuary; they also lay the cushion on the lowest step, and cover the whole with the white veil.

15. All the prayers being ended, the ministers go by the shortest way to the bench, where the celebrant and the subdeacon take off their chasubles, go to the epistle side and stop before the lowest step, turned towards the people.

16. Then the master of ceremonies and the deacon go up to the altar, having first made a genuflection on the lowest step. The master of ceremonies takes the cross, and gives it to the deacon, who, having received it, reverently carries it by the shortest way to the celebrant, having the image of the crucifix turned towards himself; the celebrant receives it with great respect, holding the crucifix turned towards the people.

ART. III.—*From the uncovering of the Cross to the Procession.*

1. The celebrant standing on the lowest step at the epistle side, having the subdeacon at his left, and the deacon at his right, turned towards the people, holds the cross in his left hand, and with the right uncovers the top of it, as far as the cross-piece, assisted, if necessary, by the ministers, raises it to the height of his eyes, and with a grave and moderate voice, sings, *Ecce lignum Crucis*, from the book, which one of the acolytes holds open before him.

2. At these words, the clergy having uncovered their heads, rise; the celebrant with the ministers and the acolytes, continues to sing the whole anthem. At the end of it, the choir and the clergy kneeling on both knees, and bowing, answer, *Venite adoremus*. The ministers also and all the others, the celebrant excepted, kneel at the same time and bow to the cross.

3. The words, *Venite adoremus*, being sung, the celebrant and the ministers ascend in the same order as before to the platform, and stop at the epistle side. The celebrant uncovers the right arm and the head of the crucifix, and raising his voice one tone higher than the first time, sings, *Ecce Lignum*, and every thing is done as before.

4. Then the celebrant and the ministers go to the middle of the altar, in the same order; there he uncovers the whole cross, giving the veil to the subdeacon, who gives it to one of the acolytes, by whom it is placed on the side table; afterwards, raising his voice one tone higher, he sings, *Ecce Lignum*, and the rest is done as above.

5. The clergy having risen, the celebrant, accompanied by the master of ceremonies, who raises his vestments as he goes up, or down, carries the cross, without making any bow, to the place prepared for it, and kneeling puts it on the cushion and veil; then rises, makes a genuflection, and goes to the bench.

6. Whilst the celebrant kneels, the clergy rise, and the ministers making a genuflection on the platform towards the cross, go by the shortest way to the bench. The second acolyte uncovers the processional cross, and another acolyte uncovers the other crosses that are in the church and in the sacristy; but not the images.

7. When the celebrant and ministers arrive at the bench, they take off their maniples and their shoes. The ministers remain at the bench, and the celebrant attended by the master of ceremonies, goes to venerate\* the cross.

8. Towards the extremity of the sanctuary, the celebrant kneels before the cross, and makes a short prayer; then rises, and about the middle of the sanctuary, kneels again, and prays in the same manner; he does the same for the third time at the foot of the cross, which he humbly kisses. Lastly, he rises, makes a genuflection to the cross, returns by the shortest way to the bench, puts on his shoes, with the assistance of the acolytes, and assisted by the ministers, puts on his chasuble and maniple; then he sits down and puts on his cap.

9. The ministers bow to the celebrant, and attended by the second master of ceremonies, go to venerate the cross, observing what has been said in regard to the celebrant, n. 8. The deacon kisses the cross before the subdeacon.

10. After the ministers, the clergy go, two by two, first the priests, then those in inferior orders; and lastly, the laymen, if custom allows them to enter the sanctuary.

Otherwise, a priest, with a surplice and a black stole, carries another crucifix to some other place for the veneration of the people, laying it on the cushion, as above, and the same priest removes it, if it be in the way of the procession.

Another method might be followed where the congregation is very numerous, viz. that one or two clergymen in

\* The technical term is adoration: but to prevent misconception, we use one less likely to be misinterpreted.

surplice and stole, should present the crucifix to be kissed at the railing.

11. During the whole time of the veneration of the cross, the choir sings the *Improperia*. It is not necessary to continue them after it, nor to sing them all.

12. The ministers having returned to the bench, put on their shoes and maniples; the subdeacon resumes also his chasuble, and both sit down at the side of the celebrant. Then one of the acolytes brings the Missal from the table, bows to the celebrant, opens it at the place where the *Improperia* are found, and holds it so that the celebrant and the ministers may read them alternately.

13. When the acolytes have venerated the cross, the first of them lights the candles on the table, and on the altar, and the second goes to hold the Missal before the ministers in the place of the censer bearer, till they have finished the *Improperia*; then he shuts it, bows to the celebrant, puts it on the table and returns to his place. The censer bearers having venerated the cross, the second of them goes to assist the cross-bearer to put on the amice, alb, cincture and chasuble, and the first prepares the censers.

If there be no subdeacon besides the one that ministers to the celebrant, any acolyte dressed in surplice may carry the cross.

14. Towards the end of the veneration, the deacon rises, bows to the celebrant, and carries to the altar the burse with the corporal and purifier. When he has reached the platform, he kneels to the cross, unfolds the corporal as usual, and places the purifier near it, at the epistle side. At the same time, the master of ceremonies carries the Missal with its stand to the Gospel side, kneeling to the cross. The deacon having unfolded the corporal, makes again a genuflection to the cross, and returns by the shortest way to the right of the celebrant, sits down and covers his head.

15. After the veneration, the deacon, invited by the master of ceremonies, takes off his cap, rises, bows to the celebrant, and attended by the master of ceremonies, goes to the place

in which the cross was laid, makes a genuflection, takes it up with both his hands, and assisted by the master of ceremonies, carries it to the altar, and places it between the candlesticks, makes a genuflection, and returns to the side of the celebrant. At the same time, the celebrant, the subdeacon and all the clergy, kneel down at their places.

16. Then the celebrant, ministers and clergy, rise, and sit down. In the mean while an acolyte removes the veil, cushion and carpet.

#### ART. IV.—*Of the Procession.*

1. The cross being placed on the altar by the deacon, the censer bearers go to the middle of the sanctuary, followed by the cross-bearer, who walks between the acolytes with the candlesticks; only the censer bearers make a genuflection; then they all proceed to the repository by the shortest way; the clergy follow them, first those in inferior orders, then the priests, lastly the ministers, one after the other, with their hands joined, and their caps on, all, the celebrant not excepted, making a genuflection before the cross.

2. On arriving at the repository, the censer bearers make a genuflection in the middle on both knees, and retire to the epistle side; the cross-bearer and the acolytes stop at the entrance of the chapel on the epistle side, as yesterday, all the others after making a genuflection on both knees, place themselves as yesterday.

3. The sacred ministers, at the entrance of the repository, give their caps to the master of ceremonies, who gives them to an acolyte, to carry to the sanctuary, and place them on the bench of the ministers. Then the deacon passes to the right, and the subdeacon to the left of the celebrant. When they arrive before the altar, they make a genuflection on both knees, rise, kneel on the lowest step of the altar, and pray for a few moments; in the mean time, candles are distributed to the clergy; who light them.

4. The signal being given by the master of ceremonies, the deacon rises, makes a genuflection, and goes to open the urn, or tabernacle, and having made another genuflection, returns to the right of the celebrant, who puts incense in both censers without blessing, and kneeling with the ministers, incenses the blessed sacrament. The canopy is given to be carried either to priests dressed in surplice, or to other persons, according to custom.

5. After the incensing of the blessed sacrament, the master of ceremonies puts the veil on the shoulders of the celebrant; the deacon takes the blessed sacrament from the urn, and gives it to the celebrant, as on yesterday, who, having covered it with the lower parts of the veil, turns towards the people, having the deacon on his right, and the subdeacon on his left hand. The singers still kneeling, intone *Vexilla Regis*, &c. The procession moves off; first, the cross-bearer with the acolytes, without making any genuflection; then the others, who make a genuflection as yesterday. When they are arrived at the sanctuary, the cross-bearer leaves the cross at the epistle side, makes a genuflection, and goes to the sacristy, to take off the sacred vestments. The clergy, on arriving at the sanctuary, go to their place, and remain there kneeling.

6. The sacred ministers being arrived at the high altar, the deacon receives the blessed sacrament from the celebrant, and having placed it on the corporal, unties the ribbon, and extends the veil, as at the beginning of Mass; then he makes a genuflection, and returns to the right of the celebrant, from whose shoulders the veil should have been removed in the mean time, by the subdeacon. Incense is put into the censer, and the blessed sacrament should be incensed as usual.

7. The clergymen who carried the canopy, leave it aside, take candles, and kneel down before the altar, forming a semicircle till after the communion. If the canopy is carried by laymen, they remain kneeling at the rails, holding lighted candles in their hands.



8. The censer bearers, after the incensing, make a genuflection on both knees in the middle, and the second of them goes to the sacristy; the first remains at the epistle side.

**ART. V.—Of the remaining part of the Office.**

1. When the celebrant has incensed the blessed sacrament, he goes up to the altar with the ministers. They make a genuflection, bending one knee; the deacon takes the veil from the chalice, and gives it to the master of ceremonies; he removes also the paten and the pall from the chalice. Then he takes the paten with his right hand, raises it a little from the corporal, and the celebrant taking the chalice, lets the consecrated host fall gently on the paten, taking care not to touch it; but should he happen to do so, he washes his fingers in the small vase prepared for this purpose, and the deacon presents to him the purifier. Then the celebrant receives with both his hands the paten from the deacon, who kisses neither it, nor the celebrant's hand; and without making any cross or saying any thing, the celebrant places the host on the corporal, laying the paten also on the corporal at the epistle side.

2. The host being placed on the corporal, the subdeacon makes a genuflection, goes to the right of the deacon, makes another genuflection, and receiving the cruets from an acolyte, takes that which contains wine, and gives it to the deacon, who puts some of the wine into the chalice, taking care not to place it on the altar, nor to wipe it with the purifier. Then the subdeacon puts a little water into the chalice, without asking the blessing of the celebrant, who does not give it, nor say the prayer, *Deus qui humanæ*, &c. This done, the acolyte carries back the cruets to the side table; the subdeacon goes to the left of the celebrant, making the usual genuflections, and the deacon presents the chalice without kissing it, to the celebrant, who, without making any cross, or saying any prayer, places it on the corporal, and it is covered with the pall by the deacon.

3. Then the censer bearer having made a genuflection below the steps, goes to the platform, and the incense is put into the censer as usual, but without blessing or kissing the censer, or the hand of the celebrant. The sacred oblations are incensed as usual, with the words, *Incensum istud*; likewise, the cross and the altar, with the customary genuflections, and with the words, *Dirigatur Domine*, &c., *Accendat*, &c. At the epistle corner, the deacon receives the censer from the celebrant, and gives it to the censer bearer, who carries it to the sacristy, as it is not used again.

4. The celebrant having given the censer to the deacon, descends one step on the epistle side, turned towards the people, and washes his hands; the subdeacon pouring the water, and the deacon presenting him the towel; the Psalm, *Lavabo*, is not said; the celebrant and the ministers go to the middle of the altar; and the acolytes carry every thing back to the side table.

5. The celebrant and ministers arriving at the middle, make a genuflection; the deacon goes to the left of the celebrant near the Missal, and the celebrant placing his hands joined on the altar, and bowing, says with a low but audible voice, the prayer, *In spiritu humilitatis*, &c. He then kisses the altar, makes a genuflection, and turning his face towards the people, and his back to the Gospel side, says, *Orate fratres*; he continues what follows in a low voice, and without going round, returns to the middle. The ministers do not answer, *Suscipiat*, &c.

6. The celebrant having said the *Orate fratres*, &c., sings in a seral tone, *Oremus: Præceptis salutaribus moniti*, with his hands joined, and the *Pater noster* with his hands extended. At the beginning of the *Pater*, the deacon makes a genuflection, and goes behind the celebrant. The master of ceremonies takes his place by the Missal.

7. At the end of the *Pater noster*, the choir answers, *Sed libera nos a malo*, and the celebrant says, in a low voice, *Amen*, continuing to hold his hands extended, and not signing himself with the paten. Then he subjoins in the same

tone of voice, *Libera nos quæsumus Domine*, &c. After which, the choir answers, *Amen*.

8. The celebrant makes a genuflection, places the paten under the host, and holding with his left hand the paten on the altar, with his right raises the host, so that it may be seen by all; without, however, taking it out of the limits of the corporal. In the mean while, the ministers kneel on the platform; they do not raise the lower part of the celebrant's chasuble; the blessed sacrament is not incensed. One of the acolytes sounds the clapper.

9. Whilst the celebrant lays the host on the paten, the ministers rise, go to his side, and with him make a genuflection. Then the deacon uncovers the chalice, the celebrant takes the host, divides it as usual into three parts, without making the sign of the cross, or saying any thing, and places the smallest part in the chalice.

10. The deacon having covered the chalice, the celebrant with the ministers makes a genuflection. The ministers change places, and make another genuflection. Then the celebrant omitting the *Agnus Dei*, and the two first prayers, before the communion, says only the third, which begins, *Perceptio corporis*, &c., holding his hands joined on the altar; when he has finished the prayer, he makes a genuflection with the ministers, and rising, says, *Panem cælestem*, then takes the paten and host, and communicates, having previously said, as usual, *Domine non sum dignus*.

11. After the communion of the sacred body, the subdeacon uncovers the chalice, the celebrant and the ministers make a genuflection, the fragments are collected and put into the chalice by the celebrant, who, without saying any thing, or making the sign of the cross, consumes the wine with the consecrated particle; the ministers in the mean time bowing profoundly.

12. One of the acolytes carries the cruets to the altar; the subdeacon gives the wine and water to the celebrant, who takes the usual ablutions without saying any thing.

In the mean time, the clergy sit down, and put out their candles.

13. After the ablution, the ministers change places, making a genuflection as they pass by the middle; the subdeacon goes to the Missal, and the deacon to the side table; where, having taken off the large stole, and put on the folded chasuble, he returns to the platform at the right of the celebrant; who, having taken the last ablution, says in the middle, with a low voice, with his head inclined, and with his hands joined before his breast, the prayer, *Quod ore sumpsimus*. The subdeacon as usual wipes the chalice, and covers it with the veil, which one of the acolytes must have brought to the altar, and carries it to the side table, making a genuflection to the cross as he passes by the middle; then he returns to the left of the celebrant, and closes the Missal.

14. The signal being given by the master of ceremonies, the celebrant and the ministers bow to the cross, go down to the foot of the altar, make a genuflection, together with the master of ceremonies, and the acolytes who do not carry the candlesticks; and having bowed to the clergy, put on their caps and go to the sacristy, where they take off the sacred vestments.

15. The sacred ministers having left the sanctuary, Vespers are recited as yesterday. In the mean time, the censor bearers remove from the altar the book-stand with the Missal, and the towel, so that it be left quite bare, with no other ornament than the cross and the six candlesticks. They carry every thing to the sacristy.

16. After Vespers, the clergy make a genuflection to the cross, and return to the sacristy. Then the candles on the altar are extinguished.

## CHAPTER VIII.

## HOLY SATURDAY.

ART. I.—*Things to be prepared.*

1. At a convenient and proper time, the church is adorned with white and precious ornaments. The high altar is prepared as on the greatest solemnities. The relic-cases may be placed between the candlesticks, when the ministers put on white vestments. A white altar-veil should be under another of violet color, which is to be removed only before the beginning of Mass; at that time, also the carpet should be placed on the platform and steps of the altar, which, during the first part of the sacred office, should be left bare.

\* 2. The lamps of the church should be so fixed as to be easily lighted at the proper time. The images of the church should be kept covered till the beginning of the litany. The tabernacle should have a white canopy under another of violet color, which latter ought to be removed, when the violet veil is taken away from the front of the altar.

3. In the sacristy, the sacred vestments of violet color for the ministers, viz. a cope, stole, cincture, alb and amice for the celebrant; two folded chasubles, with two maniples, a stole, two cinctures, albs and amices for the ministers. Under the same, or in any other place, the usual white vestments for the celebrant and the ministers. The censer with the incense boat, the vase for the holy water with the sprinkle, a plate with five large grains of incense, the processional cross, the candlesticks with white candles for the acolytes.

4. At the baptismal font, every thing should be cleaned; any water remaining there ought to be put into the piscina. A table is to be placed near it, and covered with a linen cloth; on it the vessels containing the oil of catechumens,

and the sacred chrism in a plate; a vessel with water, and a basin: a towel on a plate; some slices of bread and lemon likewise on a plate; some cotton on another plate; an empty vessel for holy water, with the sprinkle.

If it is customary to distribute among the people, the water blessed on this day, a large vessel might be prepared and adorned before the baptismal font, and filled with water, which is in that case blessed; before the oils are mixed with the water, the baptismal fonts are filled with part of the water blessed in the large vessel, and then the oils are put into the water contained in the baptismal fonts, not into that contained in the large vessel. Some small vessels ought to be prepared to take the water from the large vessel, to put it into the fonts.

5. The bench of the ministers must be adorned as on the greatest solemnities, and covered with a violet cloth, which is removed when the ministers change their vestments. On this second cloth is to be placed the violet chasuble and maniple for the celebrant, also another violet maniple for the deacon, and a cap for the subdeacon.

6. At the Gospel side, if there is a pulpit, the *Exultet* should be sung there; if not, a book-stand must be prepared; and either the pulpit, or the book-stand, must be covered with a white veil, and a cushion placed on it for the *Exultet*. On the same side, should be a stand for the paschal candle, and there also near the altar the paschal candle itself; also a stand for the triple candle, and a book-stand uncovered for the prophecies.

7. On the side table, every thing necessary for high Mass; the burse and veil of the chalice, and over them the white veil, which must be covered with another violet veil. Near the table, three violet cushions for the ministers during the litany.

8. In the porch, or if the church have none, in any other convenient place, a table covered with a white linen cloth, and on it a white dalmatic, stole and maniple for the

deacon, a violet maniple for the subdeacon, a Missal, a plate containing a small candle and matches to light it.

9. A large chafing-pan with pieces of dry wood so arranged that fire may be easily lighted, which must be done before the ceremony, and be struck from a flint; near it, tongs to put the new fire into the censer.

10. Near the table, the triple candle on its rod, adorned with flowers, at the place the stock of the candle is connected with the rod. The candle is to be made so as to have one common stock, out of which proceed three branches, disposed in a triangular form, at the same distance from each other.

ART. II.—*From the benediction of the new fire to the Exultet.*

1. The sacred ministers being vested as in ch. iv, with this difference only, that they do not wear their maniples, and the signal being given by the master of ceremonies, the subdeacon takes the processional cross, and the procession for the benediction of the new fire is arranged in the following order: first, three acolytes; the one who is in the middle, carries the vessel with holy water and the sprinkle; the one at the right carries the plate with the five grains of incense, and the one at the left carries the censer without fire, and the boat with incense and the small spoon within. The subdeacon follows carrying the cross; after him the clergy, two by two; lastly, the celebrant, with the deacon at his left. The latter, with all the clergy, must have their heads uncovered. As they pass before the cross of the high altar, they all make a genuflection, with the exception of the cross-bearer and the celebrant; the latter only bows to the cross.

2. When the procession arrives at the porch, the subdeacon places himself by the table, turning his back to the door, or to the walls of the church, holding the cross, with the image of the crucifix turned towards the celebrant. The clergy divide into two lines, on each side of the sub-

deacon, so that the highest in dignity amongst them may be nearest to the celebrant, who places himself opposite the cross, with the deacon at his right. The deacon receives the cap from the celebrant, kissing his hand and the cap, and assists him in raising the border of his cope, when he makes the sign of the cross, or uses the sprinkle or the censer, and turning the leaves of the book.

3. The first acolyte having laid on the table the vase with holy water, takes the Missal, and holds it open before the celebrant. The two other acolytes stand at the right of the deacon, but a little behind him, and the master of ceremonies at the left of the celebrant.

4. All being so arranged, the celebrant with his hands joined, and says, in the seral tone, *Dominus vobiscum*, and the three prayers that follow, for the benediction of the new fire, which is to be made before any other.—Decr. S. R. C. 12 Apr. 1755. At the end of each prayer the clergy answer, Amen.

5. Then the acolyte who holds the plate with the grains of incense, comes before the celebrant, who says the fourth prayer for the blessing of the five grains of incense; and in the mean while, the censer bearer puts some of the new fire into the censer, and returns to his place.

6. After the fourth prayer, the first acolyte shuts the book, and having placed it on the table, takes the vase with holy water, and joins the other acolytes. The celebrant puts incense as usual into the censer, and blesses it, saying, *Ab illo benedicaris*, &c. Then the deacon, having received from the first acolyte the sprinkle, kisses it, and gives it to the celebrant, kissing his hand; the celebrant thrice sprinkles first the five grains of incense, then the fire, saying, *Asperges me*, without the Psalm and *Gloria Patri*, and having received the censer, incenses likewise, first the five grains, then the fire.

7. After the incensing, the first acolyte leaves the holy water vase on the table, and with one of the matches prepared for that purpose, lights the small candle from the



new fire; the second acolyte, laying the plate with the five grains of incense on the table, together with the second master of ceremonies, assists the deacon to take off his violet vestments, and put on the white, and carries the maniple to the subdeacon, who puts it on. Then he takes again the plate with the five grains, and returns to the right of the censer bearer.

8. The deacon having put on the white vestments, goes to the right of the celebrant, to assist at the blessing of the incense for the procession and the *Exultet*, which is performed as usual. Then he takes the triple candle with both his hands, and at a signal given by the master of ceremonies, the procession advances in the following order:

9. First the censer bearer, slowly moving his censer, and at his right the second acolyte, who carries the five grains of incense; the subdeacon follows with the cross; then the clergy, two by two; after them the deacon carrying the triple candle, having at his left the first acolyte with the lighted candle; last of all, the celebrant with his hands joined, and near him the master of ceremonies; all walk with their heads uncovered, the celebrant alone excepted.

10. During the procession, an acolyte carries the cap and the violet vestments of the deacon to the bench of the ministers, and the other things to the sacristy.

11. As the celebrant enters the church, the second master of ceremonies gives a signal to the clergy to stop; and the deacon bends the rod of the triple candle towards the first acolyte, who lights one of the three candles; then the deacon raises the rod, and bends one knee, and all the clergy do the same, the cross-bearer excepted; the celebrant uncovers his head before he makes the genuflection. The deacon sings, *Lumen Christi*, in such a tone of voice that it may be raised a tone higher twice, and the clergy answer, *Deo gratias*. Then they all rise, and the procession continues to advance. When they reach the middle of the church, the same ceremony is again performed; and it is repeated the third time before the steps of the altar.

12. After *Deo gratias* has been answered for the third time by the clergy, they all go to their places. On arriving before the altar, the censer bearer stops at the Gospel side, the acolyte with the grains of incense at the epistle side, and the cross bearer at the right of the censer bearer. The first acolyte having extinguished the small candle, receives the triple candle from the deacon, and places himself at the left of the second acolyte, and the deacon retiring a little towards the Gospel side, and turning from his right side makes room for the celebrant, who goes up to the platform and stands at the epistle corner.

### ART. III.—*From the Exultet to the Prophecies.*

1. The celebrant, on arriving at the epistle side, turns towards the altar; the second master of ceremonies gives the Missal to the deacon, who, kneeling on the platform, without saying, *Munda cor meum*, asks as usual the blessing of the celebrant, who gives it, saying as usual, *Domine sit in corde tuo*, &c., but instead of saying, *Evangelium suum*, says, *Suum paschale præconium*, making the usual sign of the cross, but without giving his hand to be kissed.

2. The deacon having received the blessing, goes down to the foot of the altar, between the cross-bearer and the acolyte who carries the triple candle, where, having made a genuflection with the acolytes, (the cross-bearer should not make it) and bowed to the clergy, they go, one after the other, to the place prepared at the Gospel side, and place themselves in the following order: the deacon in the middle, having at his right the subdeacon, who turns the image of the crucifix towards the celebrant, and the censer bearer; and at his left hand having the acolyte with the triple candle, and the acolyte with the grains of incense. The master of ceremonies places himself behind the deacon, who, with all the others, are turned towards the book.

3. When they have arrived at the book-stand, and placed themselves in the order already mentioned, the deacon lays

the book upon it, and opens it; then, without making the sign of the cross on himself, and without saying *Dominus vobiscum*, he incenses it as for the Gospel, and with his hands joined, he sings the *Exultet*; during which the clergy remain standing, as also the celebrant, who turns towards the deacon.

4. The deacon having said the words, *Curvat imperia*, stops, the clergy sit down, but not the celebrant, and the acolyte who holds the plate with the five grains approaches the deacon, who, assisted by the master of ceremonies, goes with them to place the five grains in the paschal candle, (which one of the acolytes holds) in the form of a cross in this order, 1 which being done, they return to their place, and 4 2 5 the clergy rise. The acolyte places the plate, in 3 which were the five grains, on the side table, and takes a small candle not lighted.

5. The deacon having returned to the Missal, continues the *Exultet*, and having sung the words, *Rutilans ignis accendit*, the clergy sit down, he goes with the acolyte that carries the triple candle, to light the paschal candle with one of them; and returns to continue the *Exultet*. The clergy rise.

6. The acolyte places the triple candle on the stand prepared for it near the altar, and the paschal candle is fixed in its candlestick, so that the cross be turned towards the celebrant.

7. The deacon having sung the words, *Apis mater eduxit*, stops a while, and the first acolyte lights his small candle, either from the paschal candle, or from the triple candle, and lights the lamps of the sanctuary; the deacon continues the *Exultet*, and bows at the name of the Pope.

8. After the *Exultet*, the clergy sit down; the subdeacon leaves the cross at its place, the deacon immediately shuts the Missal, and leaves it on the stand, and both, with their hands joined, make a genuflection in the middle, and go to the bench; the celebrant also going thither at the same

time; the latter assisted by the subdeacon, takes off his cope, and puts on the violet maniple and chasuble.

9. The deacon, assisted by the first acolyte, takes off his white vestments, and puts on violet; then the celebrant and the ministers go by the shortest way to the epistle side, as for the *Introit*. The second master of ceremonies prepares in the middle of the sanctuary, a book-stand without any covering, and a Missal on it for the prophecies.

ART. IV.—*From the Prophecies to the Benediction of the Baptismal Font.*

1. When the ministers have arrived at the epistle side, the second master of ceremonies invites the clergyman, who is to sing the first prophecy, as in chap. V. except that before he leaves the book-stand with the clergyman, he waits till the deacon has said, *Flectamus genua*, (when there is no *Tract*) then they make a genuflection with all the clergy, and rise at the word, *Levate*. Whilst the celebrant sings the prayer, the second master of ceremonies invites him who is to sing the second prophecy, doing as has been already said; and so likewise for all the other prophecies.

2. The clergy sit down whilst the prophecies are sung, rise at the prayers; the celebrant reads the prophecies in a low voice, and sings the prayers in a ferial tone, with his hands extended; the ministers standing behind him, one after the other; and the deacon, immediately after the celebrant has said, *Oremus*, sings, *Flectamus genua*, and the subdeacon, *Levate*. After the prayers, the ministers go up near the celebrant, as for the *Introit*.

3. After the last prophecy and prayer, the second master of ceremonies removes from the middle of the sanctuary the book-stand with the Missal, and the celebrant, with the ministers, go by the shortest way to the bench, where the celebrant, assisted by the ministers, takes off his maniple and chasuble, and puts on the cope; and the ministers take off their maniples.

**ART. V.—From the beginning of the Benediction of the Baptismal Font, to the beginning of Mass.\***

1. The first acolyte, soon after the celebrant has put on his cope, takes the paschal candle from its candlestick, and goes with it to the middle of the sanctuary; likewise the subdeacon takes the cross, and places himself immediately before the first acolyte; the celebrant, with the deacon on his left, goes before the steps of the altar, in the middle. At a signal given by the master of ceremonies, the first acolyte makes a genuflection, turns towards the people, and walks slowly to the baptismal font, the subdeacon carrying the cross, without making the genuflection, follows him; then the singers; and after them the rest of the clergy make a genuflection in the middle, and follow them; last of all, the celebrant, with his head covered, and the deacon at his left, accompanied by the master of ceremonies. On the way, the tract, *Sicut cervus*, is sung by the choir. Arrived at the font, the cross-bearer stops at one side, near the door, or entry, the first acolyte at his left, the clergy divide into two lines, those in inferior orders remaining near the door, and those in higher dignity near the font. Before the celebrant enters, he stops, takes off his cap, and the second acolyte bringing, and holding before him the Missal, he says in a ferial tone, *Dominus vobiscum*, &c., and the following prayer. Then he goes, with the deacon at his left, to the font, and places himself so as to be turned towards the cross, and the clergy. The second acolyte follows him with the Missal, and having opened it, the celebrant begins the blessing of the font, saying in a ferial tone, *Dominus vobiscum*, with the following prayers; in concluding it, he sings, *Per omnia sæcula*, in the tone of the ferial preface, with what follows; after the words, *Gratiam de Spiritu Sancto*, the celebrant divides the water in form of a cross,

\* This article has been added by the translator.

the deacon holding up the side of his cope, and offering him the towel to wipe his hands, which one of the acolytes should have brought on a plate.

2. After the words, *Inficiendo corrumpat*, the celebrant touches the water with his right hand, which he afterwards wipes, as before. At the words, *Per Deum ✕ vivum, Per Deum ✕ verum, Per Deum ✕ sanctum*, he makes the sign of the cross three times on the water. After the words, *Super te ferebatur*, he divides the water with his hand, and throws some of it out, towards the four parts of the world, in this form, 1 after the words, *Benignus adspira*, he breathes thrice 3 4 upon the water, in the form of a cross. At the 2 words, *Mentibus efficaces*, the first acolyte carries the paschal candle to the deacon, that he may give it to the celebrant, who dips it into the water at three different times, but each successive time, he dips it deeper, and sings one tone higher, the words, *Descendat in hanc*. Then breathing thrice upon the water in this form ✕ he goes on with the preface. After the words, *Fœcundet effectum*, the paschal candle is taken out of the water, wiped, and given back to the first acolyte, who goes to his place near the cross-bearer. The celebrant continues what follows in the tone of the preface, as far as the words, *Per Dominum*, exclusively, which, with the following words he only recites, the ministers answer, *Amen*. Then the people are sprinkled with water taken out of the font by a priest in surplice and stole. If the water is blessed in another vessel, the font is filled with it; but if it is blessed in the font, some of it is taken out to satisfy the devotion of the people, and to bless the houses, and other places.

3. After this, the celebrant receives from the deacon the oil of the catechumens, and pours some of it into the baptismal font, in form of a cross, saying, *Sanctificetur*, &c. The ministers answer, *Amen*. Then he pours the chrism into it, in the same manner, saying, *Infusio*, &c.; the ministers answering also, *Amen*. Lastly, he pours the oil and chrism both together into the water, in the form of a cross,

saying, *Commixtio*, &c.; and the ministers answer, *Amen*. Then he mingles the oil with the water, and with his hand spreads it all over the font. This done, two acolytes bring every thing necessary to wash the hands, also the slices of bread and lemon prepared on a plate; the celebrant assisted by the deacon, washes and wipes his hands.

4. If any are to be baptized, they are solemnly baptized by the celebrant, as in the ritual. After the blessing of the font, they return to the high altar in the same order in which they came. Arrived there, the first acolyte makes a genuflection, replaces the paschal candle on its candlestick, and goes to the side table, near which the cross-bearer leaves the cross, and goes to the bench. The clergy having made a genuflection in the middle, go to their places, and sit down. The celebrant having bowed, and the deacon having made a genuflection, go to the bench, where the celebrant, assisted by the ministers, takes off his cope, who also take off their chasubles, and having bowed to the clergy, go to the altar. In the mean while, the acolytes should place on the border of the platform three violet cushions at equal distance; the celebrant and the ministers, having made the usual reverence to the cross, prostrate themselves, laying their hands and their heads on them. The clergy kneel down. The acolytes carry the chasubles to the sacristy.

5. Two chanters, kneeling before two stools, behind the ministers, in the middle of the choir, begin to sing the Litany of the Saints, and the clergy repeat the same words sung by the chanters. The master of ceremonies and acolytes kneel by the steps of the altar.

6. Whilst the chanters sing, *Peccatores*, which, with the rest of the Litany, ought to be sung very slow, to give time to prepare what is necessary, the celebrant, the ministers and the acolytes, at a signal given by the master of ceremonies, rise, the ministers receive their caps from him, and having made a genuflection, (the celebrant bowing) to the cross, and bowed to the clergy, go to the sacristy; the acolytes walking first, then the ministers, and lastly the

celebrant, one after another, with their heads covered; there they take off their violet stoles, and put on the white vestments.

7. After the ministers have left the sanctuary, the acolytes appointed for it remove the cushions, and the violet altar-veil and canopy from the altar, the violet veil from the side table, and the violet cloth from the bench of the ministers; they also spread the carpet on the platform and steps of the altar, light the candles on the altar, and uncover the images in the church. In the sacristy, the acolytes light their candles, and the censer bearer puts fire into the censer.

#### ART. VI.—*The Mass.*

1. When the chanters have come to the *Agnus Dei*, or thereabouts, according to the greater or less distance of the sacristy from the altar; the ministers preceded by the acolytes with their candles lighted, walk towards the altar, so as to be in the sanctuary at the end of *Exaudi nos*; which, being repeated by the choir, the clergy rise, the chanters go to the desk, to sing the *Kyrie* in a slow and solemn manner, as the ministers enter the sanctuary, (because to-day the *Kyrie* takes the place of the *Introit*, which the singers should not begin to sing, before the ministers have arrived at the sanctuary.)—Decr. S. R. C. 14 Apr. 1753. The ministers bow, as usual, to the clergy, make a genuflection (the celebrant profoundly bowing) to the cross, and Mass is begun.

2. Mass to-day goes on as usual, till the end of the celebrant's communion inclusively, with the following exceptions: the Psalm, *Judica me*, with the *Gloria Patri*, is resumed. After the incensing, there is no *Introit*, but the sacred ministers say as usual, *Kyrie eleison*.

3. The celebrant having sung the words, *Gloria in excelsis Deo*, the first acolyte rings the bell by the side table, the second rings another in the sacristy, and the large bells of



the church are also rung, whilst the sacred ministers continue the *Gloria* to its end. At the same time the organ is played as usual.

4. The celebrant having given the blessing to the subdeacon after the epistle, sings thrice, *Alleluia*, raising every time his voice one tone higher, and the choir repeats it after each time in the same tone, the ministers standing by the celebrant, as for the *Introit*, who, having read the *Tract*, goes to read the Gospel as usual.

5. The acolytes, at the Gospel, go as usual with the ministers, but they do not carry their candlesticks. The *Credo* is not said, neither the *Offertory*, nor the *Agnus Dei*; the *Pax* is not given.

6. The deacon, having covered the chalice after the celebrant has put into it the small particle of the consecrated host, immediately changes place with the subdeacon.

7. According to the decree of the S. Con. of Rites, 22 Mar. 1806, communion may be given to the faithful at this Mass, by which in parochial churches they fulfil the paschal precept. If it be given, the deacon and subdeacon do not exchange places, and every thing for the communion should be done as on Holy Thursday.

8. After the communion of the celebrant, the censer bearer goes to prepare the censer, puts fire into it, and the choir, instead of the *Communio*, sing *Alleluia*, and the Psalm, *Laudate Dominum*, &c.

9. The celebrant having taken the last ablution, goes to the epistle side, where he recites in a low voice the *Alleluia*, and the Psalm, *Laudate Dominum*, alternately with the ministers who are near him, placed in the same position as at the *Introit*. The choir having repeated the anthem *Alleluia*, the celebrant intones, *Vespere autem Sabbati*, and with the ministers, continues it to the end, in a low voice, whilst the choir sing it.

10. Whilst the chanters begin the *Magnificat*, the celebrant and the ministers make the sign of the cross, and go to the middle of the altar, the subdeacon at the left, and

the deacon at the right of the celebrant, where he presents the incense. Then the altar is incensed as usual at Vespers.

11. The deacon having incensed the celebrant, goes to incense the clergy as usual. In the mean time, the celebrant and the subdeacon remain at the epistle side, as at the *Introit*. After the clergy, the subdeacon is incensed by the deacon, and therefore the subdeacon remaining on the same step turns to the deacon, without turning his back to the celebrant. Then the deacon goes to the place where he usually stands at the *Introit*, and turns to the censer bearer, who incenses him, and also the acolytes and the people. Afterwards he brings back the censer to the sacristy, and returns to the altar.

12. The antiphon, *Vespere autem*, &c., being repeated by the choir, the celebrant goes to the middle, having the ministers behind, one after the other, kisses the altar, says, *Dominus vobiscum*, and finishes the Mass as usual. The deacon sings, *Benedicamus Domino, Alleluia, Alleluia*.

The translator has thought proper not to omit the two following Appendixes, with which the Italian Compiler concludes the present work. Although the forty-hours exposition of the blessed sacrament, which is very common in Italy and other countries, is not practised in the Catholic churches of the United States, he thinks that a practice so proper to kindle in the hearts of the faithful, the most lively sentiments of devotion towards the blessed sacrament, might be very easily introduced into the cathedral and parochial churches of our cities and towns, to the great edification of our Catholic brethren. He would think himself amply rewarded for his trouble in the translation of this work, if it serve to introduce amongst us such a pious and laudable custom. In his opinion, the most suitable time would be any of the Sundays from *Septuagesima* to Passion Sunday, with the two following days.

## APPENDIX I.

### OF THE FORTY-HOURS EXPOSITION.

**ART. I.**—*Things to be prepared for the Mass of the Exposition.*

1. The picture or image of the high altar, as well as the walls near it, should be covered with precious drapery; but representing nothing profane.

2. The altar ought to be prepared as well as possible. No statues or relics of saints should be placed on, or about it. In the most conspicuous place of it, should be erected the throne, or exposition place for the blessed sacrament, with a pall or corporal on it. It should be surrounded with a sufficient number of candles near it, besides those that are on the steps of the altar. The front altar-veil must always be white, although the Mass may require another color.

3. On the side table, besides what is usually necessary for high Masses, should be a cope of the color of the vestments for the celebrant, the book containing the Litany and prayers, the remonstrance covered with a white veil, and the host to be consecrated fixed in the little half moon that holds it: a stole for the priest who is to expose the blessed sacrament.

4. In the sanctuary, a bench covered with a cloth or carpet for the clergy who remain at the adoration.

5. In the sacristy, the usual vestments for the celebrant and ministers.

6. In any convenient place, the processional canopy, the umbrella, the processional cross, two censers with their boats, candles for the procession, and two books with the Litany for the chanters.

ART. II.—*Of the Mass for the Exposition.*

1. The Mass for the exposition and reposition, is to be sung at the altar where the exposition is made. The Mass should be the solemn *Votiva* of the blessed sacrament, with the *Gloria* and *Credo*, and with the commemoration of the Sunday, and of the feasts of either double or semi-double rite. But on Sundays of first or second class, on festivals of double rite of first or second class, on Ash-Wednesday, on Monday, Tuesday and Wednesday in Holy Week, during the whole octave of Easter, Pentecost and Epiphany, on the vigils of Christmas and Pentecost, and within all privileged octaves, that exclude the celebration of festivals of first and second class, either translated, or falling on those days, the Mass of the blessed sacrament cannot be sung, but the Mass occurring on that day is to be celebrated with the prayer of the blessed sacrament, *Sub unica conclusione*, with the preface, *de Nativitate*, if the Mass of the day has not a proper preface; and should those festivals fall on Sunday, the prayer of the blessed sacrament is to be said, *Sub unica conclusione*, with that of the Saint, and the commemoration of the Sunday is to be made afterwards, under its proper conclusion.

2. This Mass is celebrated as other high Masses, having nothing particular, except that another large host is to be consecrated with that of the Mass.

3. The acolytes, who hold the candles for the elevation, must not leave the sanctuary before the consecrated host is placed in the remonstrance; and before they go, they must make a genuflection on both knees.

4. The acolytes should light all the candles of the altar prepared for the exposition before the elevation.

5. After the celebrant has consumed the precious blood, the deacon and subdeacon make a genuflection, exchange places, make another genuflection; the master of ceremonies carries the remonstrance to the altar; and the celebrant,

assisted by the deacon, places the sacred host in the remonstrance, the deacon shuts it and places it in the middle of the corporal; the deacon and subdeacon again exchange places. During the remaining part of the Mass, the ministers omit the usual kisses in giving or receiving any thing from the celebrant.

6. The celebrant in the usual place makes the ablution of his fingers; after which, the ministers make a genuflection and exchange places; the subdeacon wipes the chalice, and covers it as usual, leaving the corporal spread on the altar, taking care to retire a little, whilst the celebrant says, *Dominus vobiscum*; he then makes a genuflection on the platform, and on the lowest step, as he passes before the blessed sacrament, and having brought the chalice to the side table, goes to his place behind the deacon.

7. The celebrant having given the chalice to the subdeacon, makes a genuflection, and goes to read the *Communio*; then he returns to the middle, kisses the altar, makes a genuflection with the deacon, turns to the people from the Gospel side, so as not to turn his back to the blessed sacrament; says, *Dominus vobiscum*, makes again a genuflection with the ministers, goes to sing the prayers; after having sung them, returns to the middle, kisses the altar, makes a genuflection with the ministers, turns to the people as before, says, *Dominus vobiscum*; in the mean while, the deacon makes another genuflection, turns to the people in the same manner as the celebrant, and sings, *Ite, missa est*. Then the celebrant and the ministers make a genuflection; the celebrant says, *Placeat*, &c., and the ministers kneel on the platform for the benediction.

8. The celebrant having said the *Placeat*, kisses the altar, says, *Benedicat vos*; instead of bowing makes a genuflection, turns as for the *Dominus vobiscum*, blesses the people, without completing the circle, and without making another genuflection, turns on his left, says the Gospel, does not make the sign of the cross on the altar, but he makes it on

his forehead, mouth, and breast, and saying, *Et verbum caro*, he makes a genuflection to the blessed sacrament.

9. After Mass, the ministers go up to the platform at the side of the celebrant, and having made a genuflection on one knee, go directly by the side steps to the bench.

10. Towards the end of Mass, the acolytes give the candles to the clergy and light them; the two censer bearers prepare their censers, and whilst the celebrant reads the last Gospel, the latter go to the altar, and make a genuflection on both knees.

### ART. III.—*Of the Procession for the Exposition.*

1. The celebrant and the ministers on arriving at the bench, take off their maniples; the celebrant, moreover, takes off his chasuble, and puts on the cope, puts incense in both censers, without blessing it, the deacon presenting the incense boat, and goes with them to the middle below the steps, where he makes with them a genuflection on both knees, kneels on the lowest step, and incenses the blessed sacrament with three double throws.

2. In the mean time, the master of ceremonies brings from the side table the long veil, and puts it on the celebrant, after he has given the censer to the deacon. The censer bearers go to each side of the altar, and the acolytes give the canopy to those who are to carry it.

3. The celebrant having incensed the blessed sacrament, goes up to the second step with the deacon and subdeacon; the celebrant and the subdeacon kneel, and the deacon goes up to the altar, makes a genuflection on one knee, takes the blessed sacrament without bowing, and standing gives it to the celebrant; then the deacon makes a genuflection and at the same time bows, goes to the celebrant's right, who, with the ministers, goes up to the platform, and they turn towards the people in such a manner, that the deacon be at the right, and the subdeacon at the left of the celebrant, whose cope they raise on each side; a priest in

surplice holds the umbrella opened over the blessed sacrament, and the singers intone the *Pange Lingua*.

4. The procession moves in the following order: the cross-bearer, in surplice, having on each side the acolytes with their candlesticks, goes to the lower part of the sanctuary near the railing, and stands turned to the altar. When the chanters intone the *Pange Lingua*, they turn towards the people, without making any genuflection, and begin to move; the clergy, two by two, make a genuflection on both knees, follow them, carrying their candles outside, that is, those who are at the right, carry them in their right hand, and those at the left side, in their left hand.

5. The celebrant, between the deacon and subdeacon, who raise his cope on each side, preceded by the two censer bearers, who gently swing their censers, and surrounded by four or six acolytes, who carry lighted candles on each side of the canopy, walks in the last place, reciting in a low voice, Psalms and hymns, alternately with the ministers, and the choir continues to sing the *Pange Lingua*.

6. The procession having returned, the acolytes put their candlesticks on the side table, and the cross-bearer leaves the cross at its place, the clergy divide in two lines, at each side of the altar, and as the blessed sacrament approaches, they all kneel down. The censer bearers, on arriving near the altar, do not swing their censers any more, but stop at each side of it, and remain there standing. The celebrant stops at the lowest step of the altar, and there standing, gives the blessed sacrament to the deacon, who receives it kneeling on both knees, and turned a little to the epistle side. Then the celebrant kneels, and takes off the long veil. The deacon places the blessed sacrament on the altar, if there be another priest to place it on the throne, otherwise the deacon himself places it thereon, makes a genuflection on the platform, without bowing his head, and goes down by one side to the right of the celebrant.

7. Those who carried the canopy, having left it at a convenient place, receive candles, and kneel down, forming a

semi-circle before the altar, if they be clergymen; but if laymen, they kneel outside of the chancel.

8. After the deacon has placed the blessed sacrament on the throne, and returned to the right of the celebrant, the chanters intone, *Tantum ergo*. At the verse, *Genitori*, the celebrant rises with the ministers, puts incense into the censer, without blessing it, the deacon presenting the incense boat, and the subdeacon raising the celebrant's cope at his right, whilst he incenses the blessed sacrament with three double throws. After the incensing, the censer bearer having received the censer from the deacon, goes to the middle, makes a genuflection, with the second censer bearer, and both carry their censers back to the sacristy.

9. After the *Tantum ergo*, the chanters do not sing the verse, *Panem de cælo*, but they go in the middle, kneel, and sing the Litany. At the end of it, the celebrant intones *Pater noster*, the rest of which being recited secretly, the chanters intone the Psalm, *Deus in adjutorium*; after it, the celebrant kneeling sings in a seral tone, the verses from the book, which the ministers hold on each side; he then rises, and standing, sings with his hands joined, *Dominus vobiscum*, and the prayers that follow; these being ended, he kneels, says again, *Dominus vobiscum*, and the chanters, *Exaudiat nos omnipotens et misericors Dominus*; the choir answers, Amen; the celebrant subjoins, *Fidelium animæ*, &c., without making the sign of the cross; the choir answers, Amen. Then all the clergy pray for a short time in silence; the acolytes go to the middle with their candlesticks, kneel on both knees, rise, and walk to the sacristy, followed as usual by the clergy and the sacred ministers, who all make in the middle, a genuflection on both knees; the latter when at a proper distance from the blessed sacrament, put on their caps.

If for want of a sufficient number of persons, or for any other cause, the procession cannot be made, the celebrant, and the deacon and subdeacon, after Mass, go to the bench, as has been said above, take off their maniples, the



celebrant taking off also his chasuble, and putting on the cope; go to the altar, make a genuflection on both knees below the last step, then kneel on it, and after a short prayer rise; the celebrant puts incense into the censer, and kneeling, incenses with three double throws the blessed sacrament; then the deacon, or another priest in surplice and stole, making the usual genuflections, places it on the throne; the choir sings, *Pange Lingua*; at the verse, *Genitori*, the celebrant puts incense again into the censer, and incenses, as usual, the blessed sacrament. After the hymn is finished, the chanters sing the Litany immediately. The same is to be done at the reposition of the blessed sacrament, except that the hymn, *Pange Lingua*, is sung after the verse, *Domine exaudi orationem meam*, and the benediction is given as usual.

10. After the clergy have left the sanctuary, the bench or stool prepared for the purpose, is placed near the last step of the altar in the middle, and the two clergymen destined to begin the adoration, dressed in surplice, (and stole if they be priests,) kneel before it, and remain there for the space of an hour, after which two others go to take their place, and so on till the exposition is finished.

11. There should be constantly, day and night, during the exposition, at least twenty lights; and when the church is shut in the night, at least ten of them should be candles and ten lamps.

#### ART. IV.—*Of the Mass pro pace.*

1. Every thing is to be prepared for this Mass, as for others, but the color of the vestments is to be violet.

2. This Mass ought to be sung on the second day of the forty-hours exposition, with the assistance of deacon and subdeacon. It should not be sung at the altar where the blessed sacrament is exposed, or where it is usually kept in the tabernacle. However, as in most of our churches in this country, there is but one altar, the Mass here spoken

of must necessarily be celebrated at the altar of the exposition. The assistance of the deacon and subdeacon must be dispensed with where there is only one clergyman.

3. The Mass, *pro pace*, is sung without *Gloria*, and *Credo*, and without any other commemoration besides that of the blessed sacrament, which is said, *Sub unica conclusione*. At the elevation, the little bell is not to be rung. However, if it is celebrated on a Sunday, the *Credo* is to be said.

4. The days on which this Mass, *pro pace*, cannot be said, are the same as mentioned above for that of the blessed sacrament, n. 1, art. ii. When any other is said in its place, the prayer, *pro pace*, is to be said, *Sub unica conclusione*, with that of the current Mass, and the commemoration of the blessed sacrament is omitted.

5. All private Masses celebrated during the exposition, are of the current office, with the commemoration of the blessed sacrament after the others prescribed for that day by the Rubrics; and if a feast of the first or second class be then celebrated, the commemoration of the blessed sacrament is omitted; the little bell is not to be rung; if, on the days of the exposition, votive Masses are permitted by the Rubrics, it is proper that all private Masses should be of the blessed sacrament, without *Gloria*, and without *Credo*, with the preface *de Nativitate*.

ART. V.—*Things to be prepared for the Mass of the Reposition.*

1. In the sacristy and on the side table, every thing as for the first day.

2. On the altar, the key of the tabernacle, the Missal on its stand, the cards and the cross, according to the established custom. All the candles are to be lighted before Mass.

3. In the sanctuary, the bench or stools placed in the middle for the adoration, are to be removed.

ART. VI.—*Of the Mass for the Reposition.*

1. We think it proper to mention here some general rules, before we speak of the ceremonies to be observed in Masses celebrated at the altars on which the blessed sacrament is exposed.

2. These rules are the following: during Mass, the genuflections are made only on one knee, except when the priest first arrives at the altar, and when he leaves it to return to the sacristy; in both these cases, he makes the genuflection on both knees.

The usual reverences to salute the clergy, are omitted, by the celebrant and ministers, and by every one else.

The ministers and all others in giving any thing to the celebrant, or receiving it from him, do not kiss it or his hand; but the subdeacon, after the epistle, kisses the hand in receiving his blessing; likewise the deacon when he goes to receive his blessing before he sings the Gospel; at the *Offertory*, when he presents the paten to the celebrant, he kisses both the paten and his hand, as also when he gives it to him at the end of the *Pater noster*. The celebrant, at the end of the Gospel, sung by the deacon, kisses the Missal, as usual.

3. The sacred ministers being vested, go from the sacristy to the sanctuary as usual; the acolytes arriving before the altar, make a genuflection on both knees, and a profound bow, retire on each side, and wait for the ministers. The clergy, as they arrive at the middle, make likewise a genuflection on both knees, with a profound reverence, and go to their respective places, without bowing to each other. The sacred ministers uncover their heads, as soon as they can see the blessed sacrament, carry their caps till they enter the sanctuary, then they give them to the master of ceremonies, and on arriving before the last step of the altar, they, with the acolytes and the master of ceremonies, make

a genuflection on both knees, and a profound bow, and Mass is begun as usual.

4. Having made the confession, they go up to the altar, without making a genuflection, where they make a genuflection on one knee. The deacon and subdeacon should observe, that in making the genuflections, they must not place their hands on the altar, this being allowed only to the celebrant. When the latter has said, *Oramus te Domine*, they retire a little to the Gospel side, turned to the epistle side, to put incense into the censer; and before the censer bearer goes up for this purpose, he makes below the last step a genuflection, bending one knee; the deacon does not kiss the spoon, nor the celebrant's hand, as has been observed before for all similar cases.

5. The incense having been blessed, the censer bearer retires to his place, making a genuflection, and the celebrant and ministers go down to the second step, taking care not to turn their back to the blessed sacrament; on which account the celebrant and the subdeacon go down by the Gospel side, and the deacon by that of the epistle, kneel on the edge of the platform; there the celebrant having received the censer from the deacon, without the usual kisses, and made a profound bow, incenses the blessed sacrament with three double throws, the ministers raising, in the mean while, his chasuble on each side. Then they rise, go up to the altar, making a genuflection on one knee, and incense the altar, as usual.

If, according to the custom established in some churches, the cross has been placed on the altar, it must not be incensed.—Decr. S. R. C. 29 Sept. 1738.

6. After the incensing, the celebrant goes down to the first step, or below them all, according to the construction of the altar, and there, turned towards the people, is incensed by the deacon, who turns towards him. Then he goes to read the *Introit*, &c.

7. After the choir have done singing the *Kyrie*, the celebrant with the ministers goes to the middle as usual, makes

with them a genuflection, and intones the *Gloria*; the ministers make again a genuflection, go to his side, recite the rest of the hymn, make a genuflection, and by the side steps go to the bench, where they sit without their caps; after it is sung, they go to the middle, make a genuflection below the steps, and go, one behind the other, without making any other genuflection. The celebrant, after arriving on the platform and kissing the altar, with his shoulders turned a little towards the Gospel side, sings the *Dominus vobiscum*; then returns to the middle, makes a genuflection with the ministers, and goes to sing the prayers as usual; after which, the subdeacon sings the epistle, having made the usual genuflections before the altar, then asks the celebrant's blessing, kisses his hand, and carries the Missal to the Gospel side as usual.

8. During this time, the celebrant says the *Munda cor meum*, makes a genuflection before and after, then reads the Gospel; and the deacon takes the book to the altar, having made a genuflection in the middle on the lowest step, and again on the platform.

9. When the celebrant has read the Gospel, he turns in his place, and puts in the incense as at n. 4; then all three go to the middle on the platform, the subdeacon descends to the bottom of the steps, and the deacon kneels to say the *Munda cor meum*. The celebrant at the proper time, gives him his blessing, who having kissed his hand, rises, both make a genuflection, the celebrant goes to the epistle side, the deacon goes to the floor, makes a genuflection with the others, and proceeds as usual to sing the Gospel. At the end, the subdeacon takes the Missal to the celebrant to kiss, without making a genuflection before, comes down from the altar, (which he must do without turning his back to the blessed sacrament,) and the deacon incenses the celebrant as usual.

10. After incensing the celebrant, all three go to the middle, one behind the other, make a genuflection, and the celebrant intones the *Credo*; at the end, the ministers

make a genuflection, and go to recite it with the celebrant. Then all three make a genuflection and go to the bench, as was mentioned at n. 7.

11. At the *Crucifixus*, the deacon takes the burse from the side table, bows to the celebrant only, goes to the middle, makes a genuflection on the lowest step, and again on the platform, and spreads the corporal in the usual manner, makes a genuflection, and returns by the side of the altar to the right of the celebrant.

12. At the end of the *Credo*, the ministers go to the altar, as at n. 7. The celebrant sings the *Dominus vobiscum*, makes a genuflection and says, *Oremus*. After which the deacon and subdeacon make a genuflection and go, the first to the celebrant's right, and the other to the side table, in the usual manner, for the chalice, which he brings to the altar, making there a genuflection. The deacon presents the paten and chalice with the usual kiss. In like manner, the subdeacon presents the cruets, then takes the paten, and makes a genuflection, first on the platform, and again on the lowest step. He does not, however, make a genuflection when the celebrant kneels on the platform to incense the blessed sacrament.—S. C. R. 11 Feb., 1764.

13. After the oblation of the chalice, the deacon gives the incense as at n. 4. And the celebrant, without making a genuflection, incenses the offerings; the deacon does not remove the chalice from the middle of the corporal. When this is done, they descend to the second step, kneel on the edge of the platform, and incense the blessed sacrament, the altar as at n. 5, and the celebrant as at n. 6, and in the same place washes his hands according to the Rubric of the Missal on Good-Friday, and the S. C. R. 22 Aug., 1682: then he returns to the middle, makes a genuflection, and says the *Suscipe Sancta Trinitas*, &c.

14. When the deacon has incensed the celebrant, he incenses the choir as usual, then the subdeacon, who makes a genuflection, and then turns for this purpose a little towards the Gospel side. This done, the deacon gives the

censer to the censer bearer, goes up to the second step, makes a genuflection, and turns in the same manner as the subdeacon, to be incensed, and again makes a genuflection.

15. When the celebrant has said the *Suscipe Sancta Trinitas*, he kisses the altar, makes a genuflection, and turns as at the *Dominus vobiscum*, to say the *Orate Fratres*; but he does not make a perfect circle; then he returns to the middle, makes a genuflection, and continues Mass.

16. At the *Sanctus*, the acolytes go out with torches, and without bowing, kneel down till after communion, as they did on the first day. From this, to the end of Mass, they observe exactly what is prescribed for the first day, and make preparations towards the end for the procession.

ART. VII.—*From the Litany to the end of the Forty-hours.*

1. At the end of Mass, the ministers return to the bench, vest, do not put in incense, but go to the middle, make a genuflection on both knees, and kneel on the lowest step; then the singers sing the Litany, as on the first day, to *Domine, exaudi orationem*, &c., inclusive.

2. At *Peccatores*, the acolytes give the candles to the clergy, and light them; the censer bearers prepare their censers, and approach the altar with the usual genuflections.

3. After the celebrant has said the *Domine, exaudi*, &c., he rises with the ministers, puts incense into the censers, without blessing it, and kneeling, incenses three times the blessed sacrament; and the master of ceremonies gives him the veil.

4. After incensing the blessed sacrament, the censer bearers place themselves on each side of the altar, and the deacon or a priest with surplice and stole, with the usual genuflections, takes it from the repository; if it is a deacon, without placing it upon the corporal, he places it in the celebrant's hands, who receives it after a genuflection; and as soon as he has delivered it, the deacon makes in turn a genuflection. If another priest takes it from the repository,

tory, he places it upon the corporal, makes a genuflection and retires; then the deacon goes upon the platform, and takes it as said above, and as to the remainder observes what is prescribed in the ceremonies and rite of the procession.

5. When the procession has returned, and the celebrant has arrived at the lowest step of the altar, the deacon makes a genuflection, receives from him the blessed sacrament; the celebrant then immediately makes a genuflection, and takes off the veil. The deacon places the remonstrance on the corporal, in the middle of the altar, and returns to the right of the celebrant, making the usual genuflections.

6. As soon as the deacon returns to the right of the celebrant, the singers intone the *Tantum ergo*; at the *Genitori*, incense is given, and the blessed sacrament incensed; and after the verse, *Panem de cælo*, (to which an *Alleluia* is added during paschal time, and the octave of *Corpus Christi*, according to the Decree S. C. R. 10 Jan. 1705,) the celebrant rises, without making another genuflection, or saying, *Dominus vobiscum*,—Decr. S. C. R. 16 Jun. 1663, 28 Sept. 1675, 2 Aug. and 6 Sept. 1698,—and sings the prayers with his hands joined, and the ministers hold the book.

7. After the prayers, he kneels, and after saying, *Fidelium animæ*, as on the first day, he puts on the veil, and goes upon the platform, (the ministers place themselves at each side of him, on the edge of the platform) makes a genuflection, with both his hands covered with the veil he takes the blessed sacrament, and blesses the people in the usual manner; the ministers bowing a little, lift the border of the cope. After having placed the remonstrance upon the corporal, he makes a genuflection (at the same time takes off the veil) and returns with the ministers to the lowest step, in such a manner as not to turn his back to the blessed sacrament, and remains there kneeling. The deacon immediately, or a priest with a stole, observing the usual ceremonies, puts the blessed sacrament in the taber-



nacle, which must be on the altar where the exposition is made, and the consecrated host must be consumed during Mass, either the same morning, or the following.—Instruct. Clement.

8. Whilst the blessed sacrament is put away, the acolytes take their candles from the side table, and go to the middle; the master of ceremonies takes the ministers' caps, and at the end of the function, gives them a signal to rise, all make a genuflection together on the floor, he presents the caps, and they go, preceded by the censer bearers and acolytes, to the sacristy, to disrobe as usual.

As it frequently happens that not the celebrant, but a bishop, terminates the function, it may be necessary to point out what is to be observed after Mass. At the end of the last Gospel, the celebrant, with the ministers at each side of him, goes to the middle of the altar, makes a genuflection on one knee, without bowing the head, and then goes down to the floor, in such a manner as not to turn his back to the blessed sacrament. When they are at the bottom of the steps, they all make a genuflection together on both knees, together with a prostration; the acolytes with their candles, and the master of ceremonies, do the same as they did in the beginning of Mass. Then they all depart with their heads uncovered, and do not take their caps until they are out of sight of the blessed sacrament. When they arrive in the sacristy, the ministers take off their maniples, and if they are to assist the bishop, and their vestments be not white, they take them off and put on white.—Decr. S. C. R. 20 Sept. 1806. Then they assist the bishop to vest, and proceed to the altar, preceded by the acolytes with their candles, and followed by the train-bearer and mitre-bearer. When they come in sight of the blessed sacrament, the deacon takes off the bishop's mitre, and after making a genuflection on both knees, both kneel on the first step, on which the master of ceremonies will put a cushion for the bishop. The function is then continued as prescribed

above, and the mitre-bearer during the benediction kneels down.

9. The greater part of the ceremonies prescribed in this chapter, have been taken from the 6th volume of the Collection of Decrees of the S. C. R., Part II, in which Gardellini explains the instructions of Clement XI on the Forty-hours.

## APPENDIX II.

### *Benediction with the Pix.*

1. As the usage has some time since been introduced, and become frequent in many churches, especially in nocturnal oratories, to terminate the sacred functions by benediction with the pix, I think I should fail in my duty in explaining the ceremonies, were I to pass over this without observation. According to the Decrees of S. C. Episcop. et Reg. 9 Dec. 1602; S. C. R. 31 Mar. 1642, and the S. C. Conc. 17 Aug. 1630, 28 Feb. 1654, and the 14 Apr. 1674, it is permitted to give a private benediction with the blessed sacrament, by opening the door of the tabernacle and rendering the pix visible, but not to take it out of the tabernacle.

2. The pix cannot be placed under the repository, as no authority can be found for it among writers on Rubrics, and it is contrary to the practice of the Holy See, as Benedict XIV observes, Instit. xxx, § 16. If, however, such usage is permitted in any diocese, or tacitly tolerated by bishops, the commentator on the Instr. Clem. is of opinion that there should be twelve candles lighted, and this he deduces from the above mentioned Instit. xxx, Benedict XIV, who requires the same number of lights for the exposition with the remonstrance when veiled.

3. For the private exposition of the pix within the tabernacle, six candles must be lighted according to the Decree of S. C. Episc. et Reg. 9 Dec. 1602, the corporal must be spread on the altar, the key put in the tabernacle door, and the veil and book of prayers placed upon the side table.

4. The priest who is to perform the ceremony, in surplice and stole, with his cap on, preceded by the censer bearer and two acolytes with torches,—Instit. xxx, § 23, Benedict XIV,—with his hands joined proceeds to the altar; and arriving there, gives his cap to one of the acolytes, makes a genuflection on the floor, goes upon the platform, opens the tabernacle, and draws aside the little curtain, if there be one, makes a genuflection, and returns to the bottom of the steps, (taking care not to turn his back to the blessed sacrament) makes a genuflection on the lowest step and a low bow, S. C. R. 23 Dec. 1753, then rises, puts incense into the censer but does not bless it, and kneeling, incenses the blessed sacrament three times.

5. Having incensed the blessed sacrament, he recites the proper prayer for the time and place, and finishes the function with the *Tantum ergo*. At the *Genitori*, he again incenses the blessed sacrament, and when he has sung the prayers he shuts the tabernacle. When there is an express or tacit permission of the bishop, he puts on the veil, and ascends to the platform, and after making the proper genuflections, takes the pix from the tabernacle, and places it upon the corporal; then, with his left hand wrapt in the veil, he takes hold of it below the cup, and covers it with the other extremity of the veil, and holding it with both hands, turns towards the people and blesses them, as usual.

6. After the benediction, he places the pix on the corporal, loosens the veil from his shoulders, and takes it off, places the pix in the tabernacle, makes a genuflection, and shuts the tabernacle door, then returns to the floor, takes his cap, makes a genuflection, and repairs to the sacristy, preceded by the acolytes with their torches.

## BOOK II.

### Ceremonies for Mass and Vespers

SOLEMNLY CELEBRATED BY THE BISHOP,

OR IN HIS PRESENCE.

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PART I.

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CHAPTER I.

OF SOLEMN PONTIFICAL VESPERS.

ART. I.—*Things to be prepared.*

1. THE altar is to be covered with a long veil, which should not hang down before it, but only on the two sides. In the middle of the altar are placed the sacred vestments for the bishop, viz. the amice, alb, cincture, stole and cope; on the epistle side, the ornamented mitre; on that of the Gospel, the golden mitre; on the highest step near the epistle corner, the crosier, and near the vestments, on the Gospel side, on a small plate, the pectoral cross, and the ring.

2. On the side table, the two candlesticks for the acolytes, the Missal for the prayers to be sung by the bishop, and the hand candlestick.

3. In the middle of the sanctuary, two or four stools for the cope bearers, according to their number.

4. In the sacristy, a cope for the assistant priest; two dalmatics, stoles, albs, cinctures and amices for the assist-

ant deacons; two or four copes for the chanters, according to their number; and a sufficient number of copes, chasubles and dalmatics, with amices, albs, cinctures, &c., for the clergy who assist at Vespers, dressed according to their order.

5. In a convenient place, the censer with the incense boat, a chafing-dish with fire and tongs.

ART. II.—*From the entrance of the Bishop and Clergy into the Church, to the beginning of Vespers.*

1. The bishop, preceded by the clergy, two by two, goes from the sacristy to the church, the assistant priest walking immediately before him, and the two deacons at his side: having adored the blessed sacrament, he goes up to his seat. There he sits for a short time; then rising, he takes off his cape,\* and puts on the amice, alb, cincture, pectoral cross, stole and cope; he sits down, the first deacon puts the mitre on his head, and the assistant priest the ring on his finger.

2. Being thus vested, and having sat for a while, his mitre is taken off by the second deacon. The bishop then rises, and with him all the clergy; he turns towards the altar, and says, secretly, *Pater* and *Ave*; then, making the sign of the cross on himself, he sings, *Deus in adjutorium meum intende*. Whilst the choir sings *Gloria Patri*, the bishop and all the clergy bow towards the altar.

ART. III.—*From the beginning to the end of Vespers.*

1. In the mean while, two or four chanters in copes, accompanied by the second master of ceremonies, make the usual genuflection and bows, go to the bishop's seat; and the first among them gives the tone of the first anti-

\* The technical name is *mozetta*. It is regarded as a mark of jurisdiction, and is therefore only to be worn by the diocesan, unless in Councils.

phon to the bishop, who repeats the same words aloud ; then having made the accustomed bows and genuflection, they all return to their places. At the beginning of the first Psalm, the bishop and the clergy sit down, and the first deacon puts the lighter mitre on the bishop.

2. At the *Gloria Patri*, the bishop with his mitre on, bows towards the altar, and the clergy do the same, taking off their caps.

3. Two of the singers in copes, attended by the master of ceremonies, go to give the tone of the antiphons as follows : the second antiphon to the first assistant deacon, the third to the assistant priest, the fourth to the clergyman who occupies the first place in the sanctuary, and the fifth to the second assistant deacon. Those to whom the tone is given, stand, and with them, if they be assistants at the bishop's seat, all the other assistants ; but if not, all the clergy, who are in the sanctuary.

4. All the psalms and antiphons being ended, the first chanter in cope, or the subdeacon, attended by the master of ceremonies, goes to the place where the epistle is usually sung, and turning towards the bishop, sings the chapter ; the bishop, with his mitre on, and all the clergy with their heads uncovered, stand whilst it is sung. The choir having answered, *Deo gratias*, the same one who intoned the antiphon, accompanied by the master of ceremonies, goes to the bishop, who is still standing with his mitre on, to intone the hymn ; immediately after, the mitre is taken from the bishop, who repeats the same words of the hymn, and the hymn is continued by the choir.

At the hymns, *Veni Creator*, or *Ave Maris Stella*, all the clergy kneel whilst the bishop intones them ; and the bishop himself, after the intonation, kneels either at the faldstool before the middle of the altar, or on a cushion near his seat. All rise after the first strophe.

5. After the hymn, the verses having been sung by the four singers in copes, and answered by the choir, the antiphon of the *Magnificat* is intoned in the same manner as

the hymn, to the bishop, who is still standing; having repeated the first words, he sits down, receives the precious mitre, attended by the assistant priest, puts the incense into the censer, and blesses it. In the mean while, two acolytes go to each side of the altar, and fold in the middle the veil that covers it, so as to leave the half of it near the front uncovered.

6. As the choir begins the *Magnificat*, the bishop rises with his mitre on; all the assistants likewise rise; the bishop makes the sign of the cross, receives in his left hand the crosier from the assistant priest, and walks to the altar between the deacons, who raise his cope on each side; when arrived before the lowest step, he gives the crosier to the assistant priest; the second deacon takes off his mitre, he bows to the cross, (the others making a genuflection) and all go up to the altar, where the bishop, having received the censer from the assistant priest, incenses the cross, and the altar; the deacons who are at his side, raising the border of his cope, and reciting the *Magnificat* alternately with him.

7. The bishop, having incensed the altar, goes to the middle, says the *Gloria Patri*, bowing to the cross, goes below the lowest step, makes a reverence to the altar, receives the mitre and crosier, and returns to his seat, where he is incensed by the assistant priest; then the deacon takes off his mitre, and the bishop holding the crosier with both his hands, remains standing till the end of *Sicut erat in principio*, after the *Magnificat*.

8. As soon as the bishop leaves the altar, the acolytes spread the veil over the altar.

9. After the bishop has been incensed by the assistant priest, the clergy are incensed by the first of the four singers in copes, and the singer, the master of ceremonies, the acolytes and the people, by the censer bearer, as it has been said elsewhere.

The *Magnificat* is to be sung so as to give time for the incensing.

10. Whilst the choir repeats the antiphon of the *Magnificat*, the bishop gives up his crosier, sits down and receives

the mitre. In the mean time, the master of ceremonies accompanies the acolytes, carrying the candlesticks with lighted candles, and the four chanters in copes, to the bishop's seat. After the antiphon, the bishop leaves off the mitre, rises, and the assistant priest holding the book before him, he sings, *Dominus vobiscum*, and the prayer, with his hands joined, during which all the clergy stand. Whilst the bishop says, *Dominus vobiscum*, after the prayer, the four chanters in copes, the acolytes and master of ceremonies bow to him, and go to the middle of the sanctuary; where, having made a genuflection, the acolytes go to the side table, and the chanters sing the *Benedicamus Domino*.

11. Whilst the choir answer, *Deo gratias*, the bishop sits down, receives the mitre, rises, sings, *Sit nomen Domini*, &c., and gives the benediction, as usual, from his seat, if he can be seen thence by the people; otherwise he gives it from the altar.

If the celebrant be an archbishop, the cross is brought before him, he bows profoundly to it, and gives the benediction without mitre.

Indulgences are never published at Vespers.

12. After Vespers, the bishop puts off the sacred robes as usual.

13. The pontifical Vespers are sung in the manner heretofore described, when the bishop is to celebrate a pontifical Mass the next day, or on the great solemnities of the year, such, at least, as Easter, Christmas, the Feast of the Patron Saint of the Diocese, the Titular of the Church, &c.

14. On other occasions, Vespers are celebrated with less solemnity; then all the clergy do not put on the sacred vestments; four of them only are dressed in copes; the antiphons are intoned, first to the bishop, then to the other clergymen in the sanctuary, according to their dignity and order.



## CHAPTER II.

*Of solemn Vespers in presence of the Bishop.*

1. When the bishop does not officiate at Vespers, he is dressed as usual with his rochet, cape and stole; he sits at his seat, having two clergymen in surplices at his side; he puts incense into the censer and blesses it; he is incensed immediately after the celebrant, by the assistant priest, and after the *Benedicamus Domino* and *Deo gratias*, the bishop gives the solemn blessing from his seat, if he can be seen thence by the people, otherwise from the altar.

2. The officiating priest is dressed in cope, and sits at the usual place on the epistle side. Before he begins *Deus in adjutorium*, he asks the bishop's leave by bowing to him; every time he goes from the altar to his seat, or from it to the altar, he bows to the bishop; he does not bless the incense, or put it into the censer; he is incensed only with two swings, and not at his seat, but at the epistle corner near the altar.

3. There may be four, or two chanters in copes; who sit on their stools as usual, in the middle of the sanctuary; two give the tone of the first antiphon, and that of the *Magnificat*, to the officiating priest; the others to the other clergymen, according to their dignity and order; and sing the verses, *Benedicamus Domino*, &c. The two first amongst them accompany the celebrant to the altar for the incensing of it, raising his cope on each side; and the first of them incenses the celebrant and the clergy, including the three other singers.

4. The acolytes carry their candlesticks as usual in other Vespers.

5. The officiating priest, with the two or four chanters in cope, the acolytes and master of ceremonies, must go to the sanctuary before the bishop, sit at their places till he

enters it; as he enters, preceded by the rest of the clergy, they rise, and whilst he kneels, they kneel also.

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### CHAPTER III.

#### *Of Complins, when the Bishop officiates.*

1. For Complin, the bishop is dressed in rochet, cape and stole; he sits in his usual place.

2. When the chanter says, *Jube Domne*, &c., he answers, *Noctem quietam*; after the Lesson, he says, *Adjutorium nostrum*; then the *Pater*, the confession and absolution, &c., *Deus in adjutorium*; all of which are to be said standing. At the beginning of the psalms he takes his seat.

3. All the rest is said by the choir and by the priest who should have officiated if the bishop were not present, with the exception of the prayer and of the *Benedicat et custodiat nos*, &c., which are to be sung by the bishop.

4. When the bishop, although present at Complins, does not officiate, nothing is to be observed in particular, except that the officiating priest, at the words, *Indulgentiam et absolutionem*, and at the *Benedicat et custodiat*, bows profoundly to the bishop.

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### CHAPTER IV.

#### *Of Matins, when the bishop officiates.*

1. The bishop is dressed in rochet and cape. He is seated at his usual place; no clergymen sit by him. He is attended by the master of ceremonies.

2. Whilst the *Pater*, *Ave* and *Credo* are said, all stand; the *Credo* being ended, the bishop making with his thumb

the sign of the cross on his lips, sings, *Domine labia*, and making the sign of the cross on himself as usual, he sings, *Deus in adjutorium*. He remains standing during the *Inviatorium*, and the Psalm, *Venite exultemus*; at the words, *Venite adoremus et procidamus*, he kneels, then rises, and remains standing during the hymn, which he intones only in case he is to celebrate Mass, one of the chanters having intoned it. As the first psalm begins, the bishop and all the clergy take their seats.

3. The antiphons are intoned by the chanters in surplices, to the clergy, beginning with those who are first in dignity and order. At the *Gloria Patri*, all take off their caps and bow.

4. At the versicles, which are sung by two of the chanters, after the third antiphon of each nocturn, all rise. The bishop says, in a loud voice, the words, *Pater noster*; the rest of the Lord's Prayer is said secretly, as far as the words, *et ne nos*, which are sung by the bishop, who also sings the absolution, and the words of the blessing, after the *Jube Domne benedicere*. The bishop does not rise to give the second and third blessing at each nocturn, but remains sitting.

5. After the verses of each nocturn, the second master of ceremonies goes to invite, with a bow, the clergyman who is to sing the Lesson, beginning by those who are inferior in order, or dignity. He accompanies him to the middle of the sanctuary before the desk prepared for the purpose; there they make a genuflection to the altar, bow first to the bishop, then to the clergy on each side of the sanctuary; after the absolution for the first Lesson of each nocturn, or the response for the two others, the clergyman who is to sing the Lesson, bows profoundly towards the bishop, and sings, *Jube Domne benedicere*. After the words of the blessing, he sings the Lesson, at the end of which he kneels to the altar, on one knee, saying, *Tu autem Domine*, then bows profoundly to the bishop, who makes the sign of the cross towards him, and after having bowed to

the clergy as before, he returns to his place. The same is done for all the other Lessons. The seventh and eighth Lessons are sung by those who are to officiate at Mass as assistant deacons, at the side of the bishop. Whilst the text of the Gospel is sung, at the seventh Lesson, the bishop and all the clergy should stand.

6. The ninth Lesson is sung by the bishop at his seat, standing with his face turned towards the altar. Before he begins it, the two assistant deacons, and one of the acolytes with the hand candlestick, and another with the book, go to him; the two former place themselves at his side, and the latter before him. The bishop, bowing profoundly towards the altar, sings, *Jube Domine*, not *Jube Domne*; all the clergy rise, and answer, *Amen*. Then the bishop sings the Lesson, during which the clergy remain standing. At the end of it, the bishop, bowing profoundly towards the altar, says, *Tu autem Domine*, &c. The choir having answered, *Deo gratias*, the tone of *Te Deum* is given to the bishop, who repeats the same words, and the choir continue the hymn. At the words, *Te ergo quæsumus*, the bishop and all the clergy kneel down.

## CHAPTER V.

### *Of Lauds, when the Bishop officiates.*

1. When the bishop has officiated at Matins, it is proper that he should officiate at Lauds also. Every thing is to be done as directed for Vespers, when the bishop is not to celebrate Mass the next day. Soon after the *Te Deum*, the bishop, at his seat, puts on all the sacred vestments, as for Vespers, and four or six clergymen put on copes.

2. The bishop begins, *Deus in adjutorium*, making the sign of the cross on himself. The antiphons are intoned as for Vespers, and every thing else is done as directed for the same.

3. At the *Benedictus*, every thing is done as at the *Magnificat*; and after the *Benedicamus* and *Deo gratias*, the solemn blessing is likewise given by the bishop.

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## CHAPTER VI.

### OF SOLEMN PONTIFICAL MASS.

#### ART. I.—*Things to be prepared.*

There should be in Cathedral churches a place or chapel to answer the purpose of that which was formerly called the *Secretarium*. It should have an altar, the bishop's seat, seats for all the clergy, and a side table.

On the altar of this chapel, all the pontifical vestments should be prepared; and the copes, chasubles, dalmatics and tunics for the clergy at their own seats. On the side table, the bishop's sandals and stockings; the candlesticks for the acolytes, the incense boat and censer, the book, and hand candlestick, &c., should be placed. To this chapel the bishop and all the clergy ought to go immediately after having adored the blessed sacrament. There, the bishop having begun Tierce, should make his preparation for Mass; the clergy should put on the vestments suitable to their order and dignity; the bishop should put on his sacred vestments, finish Tierce, and after having taken off the cope, put on the dalmatic and chasuble, and lastly, being preceded by the clergy, he should go in procession from this place to the high altar.

Wherever there is not such a convenient place, every thing is to be done in the sanctuary; we shall, therefore, in the present chapter, adapt the instructions to the ordinary construction of our churches.

1. The altar is to be prepared with the best and richest ornaments; three large candlesticks with candles on each

side of the cross, and a seventh one behind it. This seventh candlestick and candle is to be placed behind the cross, only when the bishop of the diocess celebrates a solemn pontifical Mass. Between the candlesticks relic-cases of a suitable size may be placed.

2. On the altar, the pontifical vestments of suitable color should be placed, one over the other, viz. immediately on the altar-cloth in the middle, the chasuble, then the dalmatic, tunic, cope, stole, cincture, alb, and over all the others, the amice. On the epistle side near the vestments, the pectoral cross, and the ring should be on a plate; on the Gospel side, the gloves on another plate. On the Gospel side the precious mitre, and the golden mitre on the epistle side standing against the candlesticks, and the crosier at the same corner, against the angle formed by the altar and the pilaster near it.

3. The bishop's seat is to be on the Gospel side, against the side walls of the sanctuary; it should be on a platform raised by three steps above the floor of the sanctuary; the platform should be large enough to admit two wooden stools without backs, decently painted, for the two assistant deacons, on each side of the bishop's chair; which should have a high back and convenient arms, and be covered with silk cloth; there should be a third stool of the same form with the others, near that of the second assistant deacon, but projecting more towards the front of the platform, for the assistant priest. Over the bishop's chair, there should be a canopy with hangings all around; the walls behind the chair, and the assistants' stools, should likewise be covered with hangings, which ought to be of a color suitable to the festival.

4. The side table ought to be placed on the epistle side of the altar, and covered all around and on the top with white linen cloth. It should be sufficiently large.

On this table there should be two candlesticks with candles for the acolytes, the chalice with its purifier, paten, host, pall and burse, containing the corporal; the Missal,

for the epistle and Gospel; behind the chalice, standing against the wall, the cruets on a plate, the basin and ewer for washing the bishop's hands, two or three fine towels on a plate, the book containing the canon, the Missal for the bishop, with his maniple in it, the hand candlestick, the bishop's sandals and stockings on a plate, covered with a veil. Over the chalice, the long veil, the two extremities of which ought to hang down on each side of the table.

5. The bench of the ministers should be on the epistle side below the table, and against the side walls of the sanctuary. It should be covered with a silk cloth. On it the maniples of the deacon and subdeacon should be placed.

6. A sufficient number of seats for the clergy should be placed on each side of the sanctuary; they ought not to be the usual chairs, but benches with a back, covered with drapery.

7. There should be a number of acolytes in surplices, no fewer than eight. The first of them carries the book, and holds it when the bishop reads out of it; but when he sings, the book must be held by the assistant priest. The second holds the hand candlestick whenever the bishop reads or sings any thing, either at his seat, or at the altar. The third acolyte, who, besides the surplice, wears a cope, is to carry the crosier. The fourth, if he is not dressed in cope, wears on his surplice a long veil hanging from his neck before him, in order to cover his hands with it, when he holds the mitre. The fifth is the censer bearer. The sixth and the seventh are to carry the candlesticks. The eighth carries the apron, which is a rich cloth that is spread on the lap of the bishop when seated.

8. The faldstool is a kind of folding seat, sufficiently large, the four corners of which project about a foot above the cushion, when laid on it; these corners are connected together only on the two sides, six inches above the cushion, with two cross pieces, which, as well as the projecting corners, should be of gilt metal. Thus it remains open behind and before. It is covered with a silk cloth of the color

of the vestments, which hangs down to the ground on the four sides. It is used as a praying desk for the bishop, and as a chair, when, for ordinations, or other ceremonies, he is to sit at the altar. Two cushions covered with the same cloth are to be prepared; one on the seat, and another before it, to kneel, or stand on. It is to be placed in the middle of the sanctuary, whenever the bishop is to kneel.

9. We suppose in the following instructions that the Cathedral church has no *Secretarium* or chapel as mentioned in the beginning of this chapter; but in case it should have one, the bishop and clergy dress and sing Tierce in it.

10. In the sacristy, the following things are to be prepared: a cope for the assistant priest, who puts it on over his surplice, without stole. Two amices, albs, cinctures and dalmatics for the two assistant deacons. They wear neither stoles, nor maniples. Also two amices, albs and cinctures for the deacon and subdeacon; also a stole for the deacon. Their maniples are to be placed on their seats in the sanctuary. The clergy are to be dressed in sacred vestments. Some of them, the first in dignity, wear copes over their surplices; some chasubles over their albs; no maniples, or stoles, are to be used by them. The clergymen who are not priests, are to be dressed in dalmatics over their albs, but without stoles and maniples. A sufficient number of these vestments ought to be prepared in the sacristy. In order to have a sufficient number of clergymen in towns and cities, where there are several congregations, besides that of the Cathedral, the service ought to be performed in those earlier than usual, so that all the clergy may go to the Cathedral. This custom is observed in other countries, and it is conformable to what was practised in the remotest antiquity. The bishops can and ought to introduce it into this country.



ART. II.—*Of the vesting of the Clergy and of the Bishop.*

1. The clergy put on their vestments in the sacristy, before the bishop arrives. Those who are to officiate as assistant priest and assistant deacons, preceded by the inferior clergy, who wear no sacred vestments, all in surplices, accompany the bishop from his house to the sacristy, if there be no street between it and the church; otherwise, from the room where he has put on the rochet and cape, and two by two, walk before him; lastly, the deacon and subdeacon; the assistant priest walks alone immediately before the bishop; and the two assistant deacons at each side of him.

2. The bishop having arrived at the sacristy, and bowed to the cross, the clergy go to the sanctuary, first those in surplices, then those in dalmatics, chasubles, and copes. The assistant priest goes immediately before the bishop; and the two assistant deacons on each side of him. As the clergy arrive at the middle of the sanctuary, they make a genuflection, bow to one another, and go to their places on each side of the sanctuary; the inferior clergy towards the railing, and those in superior grades towards the altar. The deacon and subdeacon go to their bench. The bishop bows to the cross, and kneels for a while at the faldstool. All the clergy kneel and rise with him. After a short prayer he goes to his seat, having at his side the assistant deacons in surplices.

3. The bishop standing with his head uncovered, turning towards the altar, says secretly, *Pater* and *Ave*. Then making the sign of the cross on himself, he sings, *Deus in adjutorium*, &c.; then he intones the hymn, *Nunc Sancte*, &c.; one of the singers intones the antiphon, then the Psalm, *Legem pone*. Which having been begun, the bishop and the clergy sit down and put on their caps; the assistant priest and deacons alone remaining standing by the bishop.

4. The acolytes bring the book and the hand candlestick to the bishop; the book-bearer kneels down. The bishop reads the anthem *Ne reminiscaris*, and the Psalms for the preparation of Mass. The subdeacon, accompanied by the second master of ceremonies, brings from the table the plate with the sandals and stockings covered with the veil, six acolytes follow him and surround the bishop's seat; the subdeacon, assisted by the second master of ceremonies, takes off the bishop's shoes and puts on him the stockings and sandals; afterwards the subdeacon and acolytes retire to their places.

5. The Psalms having been read, and the anthem, *Ne reminiscaris*, repeated by the bishop, he rises, with his head uncovered, and turning towards the altar, says, *Kyrie eleison*, with the verse and prayers that follow. Then he takes off the cape, saying the appropriate prayer. The acolytes bring the basin, ewer, and towels, and the bishop washes his hands, saying the prayer, *Da, Domine*. The assistant priest takes off the bishop's ring, before he washes his hands, and puts it on after he has washed them, and presents him the towel to wipe them.

6. When the bishop rises, after having read the Psalms, the second master of ceremonies goes up to the altar, followed by the acolytes, who, one after another, make first a genuflection before the lower step, go up, receive severally one of the vestments, make another genuflection on the platform, go down and place themselves in a line, beginning at the Gospel side. When all have received the vestments, that is, the amice, alb, cincture, pectoral cross, stole, cope and mitre, at a signal given by the master of ceremonies, they make a genuflection, and walk one after another in a line to the bishop's seat. When the first who carries the amice, is arrived before the last step of the bishop's seat, he and all the others stop one behind another. The second master of ceremonies stops at the left hand of the first acolyte, who, having given the amice, gives his place to the next, goes to his right hand; they both bow to the bishop,

and the first acolyte returns to his place; the others do in like manner.

7. Whilst the bishop is washing his hands, the deacon and subdeacon go to the throne, and as soon as he has washed his hands, the assistant deacon and priest go down, where, having with the deacon and subdeacon bowed to the bishop, the assistant priest and deacons go to put on their vestments in the sacristy; the deacon goes to the bishop's right, and the subdeacon to the left. The deacon receives from the acolytes all the vestments, with the assistance of the subdeacon, that is, the amice, alb, cincture, pectoral cross, stole, cope and mitre. After which, the bishop takes his seat. The deacon and subdeacon go down, and having made a bow to the bishop, together with the assistant priest and deacons, retire to their bench, the assistant priest and deacons go up to their usual places, and seat themselves.

8. When all the Psalms, with the anthem, have been sung, which ought to be done slowly, to give sufficient time for the vesting of the bishop, the second master of ceremonies accompanies the subdeacon to the place where the epistle is sung, and the latter turning towards the bishop, sings the chapter. The bishop, before the subdeacon begins it, rises with his mitre on; the clergy likewise rise with their heads uncovered. The subdeacon having sung the chapter, returns to his place. The chanters chant the responses and verses; which being ended, the acolytes with the candlestick, and those with the book and hand candlestick, go to the bishop's seat; the second assistant deacon takes off the mitre, and the bishop sings the *Dominus vobiscum*, and the prayer from the book, which the assistant priest holds before him.

9. The singers having sung, *Benedicamus Domino*, and the choir answered, *Deo gratias*, the deacon and subdeacon return to the bishop's side, exchanging places with the two assistant deacons: they take off the cope from the bishop, and give it to an acolyte, who carries it to the sacristy. In

the mean while, the second master of ceremonies gives to the acolytes, in the same manner as in n. 6, the tunic, dalmatic, the plate with the gloves, the chasuble, and the crosier, and the plate with the ring. The acolytes, with the book and the candle, go to the bishop's seat, and the acolytes with the vestments also go at a signal given by the master of ceremonies.

10. The deacon and subdeacon vest the bishop, who reads the prayers appointed for each vestment.

If he be an arch-bishop, after he has put on the chasuble, a subdeacon brings from the altar the pallium, gives it to the deacon, who, assisted by the subdeacon, puts it on him.

Then the bishop sits, and the deacon puts on him the mitre, and the assistant priest the ring on his finger.

11. The bishop having thus put on all the sacred vestments, the deacon and subdeacon retire to their bench, and give their places to the two assistant deacons.

If Tierce has been sung in the chapel, or *Secretarium*, the censer bearer comes to the bishop with the censer and boat, gives it to the assistant priest, and the bishop puts the incense into the censer and blesses it. Then they go to the high altar in procession, in the following order: the censer bearer first, the cross-bearer in subdeacon's dress, between the acolytes carrying the candlesticks, the clergy in surplices, those in dalmatics, the priests in chasuble, those in cope, all two by two. Then the subdeacon who is to officiate at Mass, carrying before his breast the Missal closed, with the bishop's maniple in it; after him the deacon at the left of the assistant priest, in cope; last, the bishop between the two assistant deacons, with the crosier in his left, and blessing the people with his right hand. After the bishop follow the acolytes, who carry the cross, mitre, book, hand candlestick, &c., two by two.

As the clergy arrive in the sanctuary, they make a genuflection in the middle, bow to one another, and go to their places. The bishop goes to the altar, and begins Mass, as will be said hereafter.

If the pontiff be an arch-bishop, the archiepiscopal cross is carried by the cross-bearer in subdeacon's dress, immediately before the clergy in sacred vestments.

ART. III.—*The Pontifical Mass.*

1. The bishop rises, takes the crosier in his left hand, and with his right blesses the clergy (who arise and bow to him) and the people as he goes to the altar between the two assistant deacons. The deacon and subdeacon put on their maniples. The second master of ceremonies gives the Missal with the bishop's maniple in it to the subdeacon, and all go to the altar.

2. The bishop having arrived before the lower step, in the middle, the two assistant deacons give place to the assistant priest, who goes to the bishop's right, and to the deacon, who goes to the left, and place themselves at a little distance behind them, the subdeacon goes to the left of the deacon, and remains a little behind him, giving the book to the master of ceremonies. The acolytes who carry the crosier and the mitre, place themselves a little behind the two assistant deacons. The bishop, after his mitre has been taken off by the deacon, makes a profound bow to the cross, and all the others make a genuflection. Then the bishop begins the Confession, &c., *In nomine Patris*, &c.; at the words, *Et vos fratres*, he turns himself towards the ministers, and they, at the words, *Tibi, pater*, &c., bow to the bishop.

3. After the prayer, *Absolutionem et remissionem*, the subdeacon taking the maniple out of the Missal, gives it to the bishop to kiss, and puts it on his arm.

4. Whilst the bishop makes the confession, all the clergy in sacred vestments standing, make it alternately, two by two. The inferior clergy kneel down during the confession. After it, the bishop goes up to the altar as usual, but the assistant priest passes to his left, and the deacon to his right hand. The subdeacon at the Gospel side goes up with the

Missal, which he with the assistant priest present open to the bishop, who, after having kissed the altar, touching it with both his hands, kisses it at the beginning of the Gospel to be read on that day.

5. The incense is then put into the censer and blessed, the deacon offering the boat, and presenting the censer to the bishop, who incenses the altar, as usual; and after it, standing with his mitre on, by the corner of the altar, at the Gospel side, he is incensed by the deacon; then having received the crosier, and made from the same place a reverence to the cross, he goes, between the two assistant deacons, to his seat. The deacon and subdeacon go to their bench, at the epistle side. The bishop, standing, without mitre, making the sign of the cross on himself, reads the *Introit*, from the book which the acolyte holds open before him; another acolyte holding near him the hand candlestick, and the assistant deacons and priests turning the leaves of the book, when necessary. Then he says, alternately with them, *Kyrie eleison*. The same is said likewise by the deacon and subdeacon, and by all the clergy, two by two, alternately. Afterwards the bishop sits down, and the first deacon puts on him the lighter mitre, and the apron. All the clergy also sit at their places.

6. After the *Kyrie* is sung by the choir, all rise, and the bishop, without mitre, turned towards the altar, sings, *Gloria in excelsis Deo*, the assistant priest holding the book before him, whilst he sings those words, but whilst he reads the rest, the book is held by the acolyte. The same is to be observed, on all other occasions, viz. when the bishop sings, the assistant priest holds the book; but when he reads, the acolyte holds it, and the assistant deacons point out what is to be read, and turn the leaves of the book. The assistants say with the bishop, in a low voice, the rest of the Angelical Hymn, likewise the deacon and subdeacon, and all the clergy.

The hymn having been recited, the bishop and the clergy sit down, and the deacon puts the lighter mitre on the bish-

op, and the apron on his lap. The choir having sung the *Gloria*, the deacon takes off the bishop's mitre, and the apron, all rise: and the bishop, turned towards the people, sings, *Pax vobis*, and the prayer; after which all sit down, and the deacon puts on the bishop the mitre, and the apron on his lap.

7. The subdeacon having received from the second master of ceremonies the Missal, and holding it on his breast, goes, attended by the same to the middle, makes a genuflection to the altar, bows to the bishop and to the clergy, goes to the epistle side, and turned towards the bishop, sings the epistle; after it, he makes the usual genuflection and bow, goes to the bishop, kneels before him, lays the book on his knees, and kisses the bishop's hand, placed on the book, and having received his blessing, returns to his place, where he gives the book to the master of ceremonies.

8. After the subdeacon has kissed the bishop's hand, the acolytes, with the book and the hand candlestick, go before him, and the bishop sitting with his mitre on, reads the epistle, *Tract*, and says the *Munda cor meum*, &c., and reads the Gospel, with his hands joined, the assistant deacons remaining standing, and answering, *Et cum spiritu tuo*, and *Laus tibi Christe*.

9. Towards the end of this, the deacon having received the Missal from the second master of ceremonies, carries it raised before him, to the altar, bowing to the bishop and to the clergy, and making a genuflection before the lower step, places it in the middle of the altar, goes down, makes a genuflection, goes to the bishop, kisses his hand, returns to the altar, kneels on the lower step, says in a low voice, *Munda cor meum*, rises, goes up to take the Missal, comes down, and places himself below the lower step a little towards the epistle side, with the subdeacon, who, at the same time, goes to his left, they being exactly in the middle, where they wait. In the mean time, the censer bearer having gone to the bishop's-seat, with the censer and boat, the incense is put in and blessed as usual. The censer

bearer, accompanied by the second master of ceremonies, goes behind the deacon; the master of ceremonies behind the subdeacon; and the two acolytes with their candlesticks and lighted candles behind them. At a signal given by the master of ceremonies, they all make a genuflection, bow to the bishop and to the clergy, and go to the bishop's seat, walking in the order in which they are; the deacon and subdeacon first. Having arrived before the bishop's seat, they all kneel and remain so, the deacon saying, *Jube Domne, benedicere*, receives the blessing, *Dominus sit, &c.*, and kisses the bishop's hand. Then they all rise, and go to the place where the Gospel is to be sung.

10. The master of ceremonies walks first, after him the censer bearer, then the two acolytes with the candlesticks, the subdeacon, and last the deacon. The subdeacon places himself with his face towards the epistle side, between the two acolytes, and holds the book resting on his head. The deacon turns towards the book, and the master of ceremonies and censer bearer are at his side. The deacon sings, *Dominus vobiscum, Sequentia, &c.*, making the sign of the cross on the book and himself, &c., incenses the book thrice, towards the middle, the right, and the left of the same. The bishop, at the beginning of the Gospel, rises without mitre, receives the crosier, which he keeps between both his hands, makes the sign of the cross on himself, bows at the names of Jesus and Mary, kisses the book, which after the Gospel, is brought to him by the subdeacon, and says, *Per evangelica dicta, &c.*; and lastly is incensed by the assistant priest. The deacon and all the others return to their places, making the usual genuflections and bows.

11. If the bishop preach, he should do it from his seat. But should this be so placed as to prevent the people from seeing or hearing him, the faldstool should be placed on the platform of the altar in the middle, and five other seats, viz. three at the right, and two at the left of the faldstool. The assistant priest sits at his right; near the assistant priest, the deacon of the Gospel; and near him, the first



assistant deacon. At the left of the bishop, the subdeacon, and near him, the second assistant deacon. If the bishop should not preach, a priest may do it from the pulpit; but first he should go to kiss the bishop's hand, ask the blessing, saying, *Jube, Domne, benedicere*, and ask the Indulgences. After the sermon, the deacon of the Gospel sings the *Confiteor*, near the bishop, if the bishop has preached at the altar, otherwise before the lowest step of the bishop's seat; the assistant priest publishes the Indulgences, and the bishop, standing without mitre, says, *Precibus et meritis*, then puts on his mitre, and gives the benediction. In case the sermon has been delivered by a priest, the preacher publishes the Indulgences in place of the assistant priest.

12. After the benediction, the bishop returns to his seat, or if there has been no sermon, after having been incensed, he intones, *Credo in unum Deum*, the assistant priest holding the book till these words are sung; then he gives it to the acolyte, who remains there with the other, holding the hand candlestick till the bishop and the assistants have finished the *Credo*, which is also recited by the deacon and subdeacon, and all the clergy, two by two, at their respective places. At the words, *Et incarnatus*, they all kneel. The Creed being said, they all sit down, and the first assistant deacon puts the lighter mitre on the bishop. When the choir sings the words, *Et incarnatus*, the bishop with his mitre on, and all the clergy in sacred vestments, uncovering their heads, bow profoundly towards the altar; the rest of the clergy kneel. However, on Christmas day, and on the festival of the Annunciation, the bishop and all the clergy kneel.

13. After the *Incarnatus* has been sung, the deacon and the subdeacon rise; the deacon, attended by the second master of ceremonies, goes to the side table, receives the burse from the master of ceremonies, and having made the usual bows and genuflections, carries it to the altar, extends the corporal in the middle of it, places the burse on the

epistle side, makes a genuflection, and returns to his place. Then he and the subdeacon sit down.

14. Towards the end of the Creed, all the ministers rise; the bishop rises when it is ended, the mitre and the apron having been previously taken from him. Then standing, he sings, *Dominus vobiscum* and *Oremus*, and reads the *Offertory* out of the book, which is held before him by one of the acolytes, attended by the other, who holds the hand candlestick. Afterwards he sits down, the deacon puts on him the precious mitre. The assistant priest takes off his ring, and the deacons his gloves. The two acolytes bring him the basin and ewer to wash his hands, and the towel to wipe them; the assistant priest presents one of them, after he has washed his hands, and having wiped them, puts the ring on his finger. Then the assistant priest having received from the master of ceremonies the Missal with its cushion or stand, attended by the same, carries it to the altar, and puts it, opened at the proper place, near the corporal, on the Gospel side, and waits for the bishop, retiring to the farther corner of the same side of the altar.

15. The bishop having put on the ring, rises, takes the crosier in his left hand, and between the two assistant deacons, followed by the acolytes of the mitre and of the crosier, goes to the altar, blessing on his way the people and the clergy; when he has arrived before the lower step, he lays aside the crosier, and puts off the mitre, makes a profound bow to the cross, goes up to the altar, assisted by the deacon of the Gospel at his right, and the assistant priest at his left, kisses the altar in the middle, placing his hands on each side. The clergy sit down. The assistant deacons stand on the second step on each side. The crosier and mitre-bearers stand at a certain distance from the lowest step, behind the two assistant deacons.

16. The subdeacon, after the bishop has washed his hands, goes to the side table, attended by the second master of ceremonies and acolytes, who put on his shoulders the long veil, with which the chalice and other things on

the table were covered, leaving it to hang lower on his right side. The subdeacon takes, with his left hand, the chalice with the paten, host, and pall, extends the longest part of the veil over it, places his right hand on the veil and chalice, lest any thing should fall, and thus goes to the altar, followed by the acolyte who carries the cruets with wine and water; when arrived there, at the same time with the bishop, he places the chalice on the altar at the epistle side, and removes the veil from it.

17. The deacon receives from the subdeacon the paten with the host, kisses it, and gives it to the bishop, kissing his hand; the bishop, as usual, raises it before his breast, says, *Suscipe Sancte Pater*, &c., places the host on the corporal, and the paten under it at his right. In the mean while, the deacon wipes the chalice with the purifier, receives the cruet with the wine from the subdeacon, who had received it from the acolyte, puts some wine into the chalice, and the subdeacon raising the cruet with water a little towards bishop, says, *Benedicite, Pater Reverendissime*, and the bishop having made towards it the sign of the cross, whilst the subdeacon puts some drops of water into the chalice, says the prayer, *Deus qui humanæ*. Then the deacon gives the chalice to the bishop, kissing it first, then the bishop's hand; the bishop receives it at the knob, with his right hand, and at the foot with his left, and offers it together with the deacon, who, with his left hand, supports the bishop's elbow, and with his right the foot of the chalice, saying with the bishop the prayer, *Offerimus tibi*, &c.; afterwards, the subdeacon having extended the lower part of the veil hanging on his right on the altar, and put his right hand on it, the deacon gives him the paten, which he covers with a veil, goes down below the steps, and holding the paten raised, remains behind the bishop till the *Pater* is said.

18. Mass is continued as usual, and after the bishop has said the words, *Benedic hoc sacrificium tuo sancto nomini præparatum*, the censer bearer goes to the altar, incense is

put into the censer, the deacon holding the censer, and saying *Benedicite, Pater Reverendissime*, the bishop blesses it, saying, *Per intercessionem, &c.*, then having received the censer from the deacon, he incenses the *Oblata*, saying, *Incensum istud*; the cross, saying, *Dirigatur, Domine*; the relics, saying nothing; and continues the other prayers as he incenses the altar; which being done, he gives back the censer to the deacon, saying, *Accendat*; then having received the precious mitre from the first assistant deacon he is incensed, standing at the epistle corner by the deacon of the Gospel, who incenses the assistant priest, the two assistant deacons, the clergy in the sanctuary, according to their rank and order, lastly the subdeacon; afterwards he gives back the censer to the censer bearer, who incenses the deacon, then the master of ceremonies, the acolytes and the people.

19. After the bishop is incensed, the first assistant deacon takes off his mitre; he continues Mass as usual, the assistant priest and the acolyte with the hand candlestick remaining by the Missal. The deacon standing on the second step behind the bishop, being incensed, remains there till the *Sanctus*, then he goes up to the right of the bishop, and says it with him and the assistant priest. Likewise, all the clergy in the sanctuary, two by two, say the *Sanctus* at the same time. After the *Sanctus* the deacon goes down to the second step behind the bishop.

20. At the *Sanctus*, four or six acolytes, accompanied by the second master of ceremonies, go from the sacristy to the sanctuary, holding in their hand large candles lighted; when they reach the middle of the sanctuary, they make a genuflection, bow to the clergy at each side of the sanctuary, kneel in a line at a convenient distance from one another; those who are at the epistle side hold their candle in their right, and those at the Gospel side, in their left hand keeping their arm extended, and the end of the candle resting on the floor. They remain there till after the elevation, unless the bishop give the communion; in

which case they remain kneeling during the communion of the clergy, which is given at the altar, and accompany the bishop to the railing, where he gives the communion to the people. After the communion, they go back to the sacristy.

21. After the *Sanctus* has been recited by the bishop and the clergy, all in the sanctuary and in the church kneel down, except the ministers assisting at the altar. When the bishop says, *Quam oblationem*, the deacon goes up to his right during the consecration and elevation, kneels down, raises with his left hand the bishop's chasuble on his side; after the elevation of the consecrated host, he rises, uncovers the chalice, kneels again, raises the bishop's chasuble as before, and after the elevation of the chalice, rises, covers the chalice, and makes a genuflection with the bishop. The two assistant deacons, the subdeacon, and the assistant priest remain kneeling at their places during the elevation. The assistant priest with his right hand raises the chasuble of the bishop on his side, during the elevation. The master of ceremonies rings the bell at the elevation, and the censer bearer incenses thrice the blessed sacrament at each elevation.

22. During the elevation, nothing should be sung; but some devout and harmonious tunes may be played on the organ. After the elevation, the choir sings, *Benedictus qui venit*, and all rise, and stand until the communion. The celebrant continues Mass as usual; the deacon makes a genuflection and goes to his place behind the bishop. At the words, *Benedicis et præstas nobis*, the deacon goes to the right of the bishop, makes with him a genuflection and uncovers the chalice; at the words, *Per ipsum*, he places two fingers on the foot of the chalice, and after the words, *Omnis honor et gloria*, he covers the chalice, makes a genuflection with the bishop and goes to his place behind him.

23. At the *Pater noster*, when the bishop says *Et dimitte nobis*, the deacon and subdeacon, having made a genuflection, go up to the altar, the deacon to the right of the bishop, and the subdeacon to the right of the deacon; there, the

subdeacon, placing his hand on the altar, the deacon uncovers the paten, receives it from the subdeacon, cleans it with the purifier, kisses it, and puts it into the bishop's hand, which he also kisses, whilst the bishop says *Libera nos quæsumus*, &c. As the bishop places the paten under the host, the deacon uncovers the chalice, makes a genuflection, and rises with the bishop who puts the particle of the host in the chalice; the deacon then covers it, and again makes a genuflection. The subdeacon, having given the paten to the deacon, takes off his veil, gives it to the second master of ceremonies, and having made a genuflection, returns to his place at the foot of the altar; he does not go up to say the *Agnus Dei*, but he goes to the right of the bishop, whilst the deacon remains at his left, in place of the assistant priest.

24. The assistant priest and the officiating deacon say the *Agnus Dei*, with the bishop; the rest of the clergy say it at the same time, at their places. After the *Agnus Dei*, the assistant priest and the deacon make a genuflection, exchange places, and again make a genuflection; the deacon remains near the Missal, and the assistant priest kneels down whilst the celebrant says the prayer, *Domine Jesu Christe qui dixisti*; after which, he rises, kisses the altar at the same time with the bishop, receives from him the *Pax*, approaching his left cheek to the left cheek of the celebrant, placing his two hands under the celebrant's elbows and answering, *Et cum spiritu tuo*. Then rising, he carries the *Pax* to the clergy, giving it to the first of them on each side of the sanctuary; on returning to the foot of the altar, he gives it to the master of ceremonies, by whom he was accompanied; and goes up to the left of the bishop. The first assistant deacon, after the assistant priest has received the *Pax*, goes to the bishop's right, and receives it in the same manner; then the second assistant deacon, the officiating deacon, and lastly the subdeacon.

When the bishop is to give communion, after he has received the precious blood, the deacon and subdeacon at

his left, kneel on the platform before the bishop, who, holding the sacrament in his hand, gives to each of them the *Pax* immediately before communion, and the communion before the *Confiteor*, which the officiating deacon sings, having returned to the right of the celebrant.

25. The deacon, after the communion, goes to the right of the bishop, receives the cruets from the acolyte, serves the wine for the first ablution, and the wine and water for the second, after which he places the purifier on the bishop's fingers. After the bishop has taken the first ablution, the assistant priest carries the Missal, on its cushion or stand, from the Gospel to the epistle side, followed by the acolyte with the candlestick. The deacon puts the mitre on the head of the bishop, who washes his hands, two acolytes having brought the basin and ewer with water and the towel. The assistant priest takes off his ring, presents him the towel to wipe his hands, and replaces the ring on his finger. Then the officiating deacon takes off the bishop's mitre. In the mean time, the subdeacon having folded the corporal, and put it in the burse, and placed the purifier, paten, pall and burse on the chalice, carries it to the side table, and places himself below the lowest step behind the deacon, who stands on the middle step, behind the bishop, who, attended by the assistant priest, and remaining near the Missal on the epistle side reads the communion, goes to the middle, followed by the deacon and subdeacon, says, *Dominus vobiscum*, and finishes Mass as usual. After the last prayer and *Dominus vobiscum*, the bishop remains turned towards the people, towards whom the deacon also turns, and sings, *Ite, Missa est*. Then both turn to the altar towards the epistle side. The bishop having said, *Placeat tibi*, &c., gives the solemn blessing as usual.

If the celebrant is an archbishop, he gives the blessing without mitre, bowing first to the cross which is held before him. Then he lays his pallium on the altar, and says, *Initium Sancti Evangelii*.

When the Indulgence has not been already published, in consequence of no sermon having been preached, the assistant priest publishes it as usual, from the epistle side.

26. The bishop then takes off his mitre, begins the Gospel of St. John at the Gospel side, puts on the mitre, takes the crosier in his left hand, and continues the Gospel whilst going to his seat, where he finishes it.

27. The Gospel being ended, the two assistant deacons give their places to the deacon and subdeacon, and retire to the ministers' bench. The bishop having disrobed, washes his hands, and puts on the cape and pectoral cross; then two acolytes bring the book and candle, and the master of ceremonies brings the bishop's shoes to his seat, who reads the thanksgiving, whilst the acolytes take off his sandals and put on his shoes. Which being done and the thanksgiving being ended, the clergy and bishop return to the sacristy, and thence the bishop is accompanied to his house, or to his room, where he puts on his rochet and cape.

## CHAPTER VII.

### *Of solemn Mass celebrated in presence of the Bishop dressed in cope.*

1. On solemn festivals, when the bishop does not celebrate a pontifical Mass, it is proper that he should assist at the divine service in mitre and cope. On such occasions, what follows is to be observed:

2. The bishop's vestments should be placed on the altar, viz: amice alb, cincture, pectoral cross on a plate, stòle and cope; two mitres, one on each side, and the crosier.

On the side table, besides every thing necessary for High Mass, a Missal for the bishop, the hand candlestick with a candle, the basin and ewer, and a towel on a plate.



3. The celebrant and ministers go to the church before the bishop, and seat themselves at the bench, waiting for him.

4. The bishop accompanied by the clergy, goes to the church and having arrived at the middle of the sanctuary, kneels before the faldstool, rises, after having said a short prayer, and with him all the clergy rise. Then between the two assistant deacons, preceded by the assistant priest, who are all dressed in surplices, he goes to his seat; where he puts on all the vestments before mentioned. Thus vested, with his mitre on, and the crosier in his left hand, he goes to the altar, whither the celebrant and ministers have gone before him.

5. On arriving before the altar, the bishop takes off his mitre, bows to the cross, the others making a genuflection, and, having the celebrant on his right, the deacon on the right of the celebrant, the assistant priest on his left, and the subdeacon at the left of the assistant priest, and the two assistant deacons behind the celebrant and the assistant priest, and the acolytes with the mitre and crosier behind the assistant deacon, he makes the Confession, saying as usual, *In nomine Patris, &c.*, the celebrant and the ministers answering. After the prayer, *Indulgentiam absolutionem*, the bishop makes a profound bow, receives the mitre and the crosier from the first assistant deacon, and returns to his seat; the celebrant having bowed to the bishop, goes to the middle and continues Mass.

6. The bishop on arriving at his seat gives the crosier into the hands of the assistant priest, sits with his mitre on, and the censer bearer presenting the censer, and giving the boat to the assistant priest, the bishop puts incense into the censer, and blesses it as usual. The celebrant incenses the cross and altar as usual, then he is incensed with two swings only, by the deacon, who gives the censer to the censer bearer, by whom it is carried to the bishop's seat, and given to the assistant priest, who is below the lowest step, where he incenses the bishop with three swings.

Afterwards the bishop's mitre is taken off by the second assistant deacon, and the Missal and candlestick are brought by the acolytes before the bishop, who commences the *Introit*, when the celebrant begins to read it at the altar. After the *Introit*, the bishop says the *Kyrie* alternately with the assistants, and the priests who are present at Mass in the sanctuary dressed in surplices. They go before the bishop's seat, placing themselves in a semi-circle; after having bowed to him, they say the *Kyrie* and *Gloria* with the bishop; at the end of the *Kyrie*, they bow and return to their places. The bishop, as they bow, gives them his blessing. If the choir has not finished singing the *Kyrie*, the bishop sits, receives the mitre, and the assistants also sit and cover their heads: otherwise, he remains standing. At the *Gloria*, he rises without his mitre; the book is not held before him during the *Gloria*, but he says it by heart with his assistants, standing. He sits with his mitre on, after the *Gloria*. During the *Dominus vobiscum*, and the Collects, the bishop stands with his head uncovered. After the Collects, he sits with his mitre on. The subdeacon turned towards the bishop, sings the epistle, and having sung it, goes to kiss the bishop's hand, and to receive his blessing. Then the acolytes come to him with the Missal and candlestick, and the bishop reads the epistle and *Tract*, says, *Munda cor meum*, and reads the Gospel.

7. A little before the bishop finishes reading the Gospel, the deacon having placed the Missal on the middle of the altar goes to kiss the bishop's hand; he then returns to the altar, and says, kneeling, *Munda cor meum*. In the meantime, the censer bearer carries the censer to the bishop's seat, and the incense is put in, and blessed by the bishop as usual. Afterwards the deacon and subdeacon, with the master of ceremonies, censer bearer and acolytes, go to the bishop's seat, as has been said elsewhere, and kneel down; the deacon asks and receives the blessing, and sings the Gospel as usual. After it, the subdeacon carries

the book to the bishop, to be kissed; and the assistant priest incenses the bishop. The celebrant is not incensed.

If there is a sermon, the preacher asks the bishop's blessing.

8. At the *Credo*, the bishop rises, the priests go before his seat, as at the *Kyrie* and *Gloria*, say it with him, and kneel also with him, at the words, *Incarnatus est*. The book is not carried to the bishop, who says the *Credo* by heart. At the *Offertory*, the bishop standing with his head uncovered, reads it out of the Missal, which the acolyte holds open before him; and then sits with the mitre on. The subdeacon carries the cruet with water to the bishop, and says, *Benedicite Reverendissime Pater*; the bishop then blesses the water. Afterwards he puts incense into the censer and blesses it. The celebrant incenses the oblation, the cross and the altar, as usual, then he is incensed twice only by the deacon, who carries the censer to the bishop's seat; and the assistant priest coming down to the foot of the altar, receives the censer, incenses the bishop thrice, returns the censer to the deacon, who incenses the assistant priest, the first and second assistant deacons, and afterwards the clergy in the sanctuary, and the subdeacon.

9. At the Preface, the bishop stands with his head uncovered; he recites the *Sanctus* by heart, with the assistants and the priests, who go before his seat, at the *Kyrie* and *Gloria*. After the *Sanctus*, the bishop goes to the middle of the sanctuary, between the two assistant deacons, and followed by the acolytes carrying the crosier and mitre, and there kneels at the faldstool, till after the elevation; he then returns to his seat, and stands till after the communion of the priest.

10. At the *Agnus Dei*, the priests go to the bishop's seat, and say it with him; then they return to their places. The assistant priest goes to the right of the celebrant, and with the usual ceremonies receives from him the *Pax*, and goes to give it to the bishop, who gives it to the first and second assistant deacons. The celebrant gives it also

to the deacon. But the subdeacon receives it from the assistant priest, and then gives it to the first clergyman on each side of the sanctuary, as in other high Masses. If the celebrant gives communion, the bishop kneels as at the elevation, after communion, the bishop reads the communion in the Missal, and sits with his mitre on.

11. At the *Dominus vobiscum*, the bishop and the clergy rise, and stand during the Collects. The celebrant does not give the blessing, but the bishop gives it solemnly, as usual; after which the celebrant publishes the Indulgence, and finishes Mass as usual.

12. After Mass, the celebrant with the deacon and subdeacon, and the acolytes, with their candlesticks, having made a genuflection to the cross, and bowed to the bishop and clergy, go to the sacristy. The bishop takes off the sacred vestments, puts on the cape and pectoral cross, and having prayed a short time before the altar, retires accompanied by the clergy.

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## CHAPTER VIII.

### OF SOLEMN MASS

CELEBRATED IN PRESENCE OF THE BISHOP NOT DRESSED IN  
COPE AND MITRE, BUT ONLY IN ROCHET AND CAPE.

1. Every thing is to be observed as in the preceding chapter, with the following exceptions:

2. The bishop is incensed only at the *Offertory*.

3. The celebrant is incensed, as usual, at the beginning of Mass, after the Gospel, and at the *Offertory*, twice only on each occasion.

4. The bishop may go from the sacristy to the sanctuary, at the same time with the celebrant, but behind him, imme-

diately preceded by the assistant priest, and having at his side the two assistant deacons; he may likewise return to the sacristy behind the celebrant in the same manner.

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## CHAPTER IX.

### OF VESPERS FOR THE DEAD

#### CELEBRATED BY THE BISHOP.

1. The bishop at these Vespers, wears the cape, or the pontifical mantle,\* over his rochet. He sits in his stall in the choir, or on his seat, but without assistant priests and deacons.

2. Vespers are begun with the antiphon, *Placebo Domino*, sung by the choir, during which the bishop and the clergy stand with their heads uncovered. When they begin the Psalm, *Dilexi*, they all sit and put on their caps. When the *Magnificat* is begun, they all take them off, and rise. They sit down again, whilst the choir repeats the antiphon after the *Magnificat*; after which the bishop says, in an audible voice, *Pater noster*, which is secretly continued and finished by all kneeling.

3. At the same time, two acolytes, with their candlesticks and lighted candles, and a third one with the book, come before the bishop, who says, still kneeling, *Et ne nos inducas*, &c., with the other verses, as in the Breviary. When he says, *Dominus vobiscum*, he rises, and says the prayer, *Requiem æternam*. Then the chanters sing, *Requiescant in pace*.

4. Should the bishop sit on the usual place, at the *Pater noster*, &c., he kneels before the faldstool, and there finishes the prayers. The same thing is to be observed of Matins.

\* The *cappa magna* is a full robe with a train.

## CHAPTER X.

## OF MATINS AND LAUDS FOR THE DEAD,

## CELEBRATED BY THE BISHOP.

1. The bishop at these Matins is dressed, and sits as at Vespers.

2. Having sat for a short time, the bishop rises, and with him all the clergy. The choir begins the *Invitatorium: Regem cui omnia vivunt*, &c., during which, and the Psalm, *Venite exultemus*, all stand. When the Psalm of the first nocturn is begun, they all sit and put on their caps. After the verses of the first nocturn, they all rise, with their heads uncovered, and say in silence the *Pater noster*; after which, the bishop and the clergy sit down. The Lessons are sung by the clergy in the middle of the sanctuary at the desk. The same is done in the other nocturns.

3. After the ninth response, Lauds are said, the bishop and the clergy sitting. When the *Benedictus* is begun, they all rise, with their heads uncovered. Whilst the antiphon is repeated after it, they sit and cover their heads.

4. After the antiphon, they rise, the acolytes go with the candlesticks and the book before the bishop, and every thing is done as at Vespers.

## CHAPTER XI.

## OF SOLEMN PONTIFICAL MASS FOR THE DEAD.

ART. I.—*Things to be prepared.*

1. The altar should be dressed in the plainest manner, having on it the cross and six candlesticks with candles of brown wax; before it a black altar-veil.

It is contrary to the Rubrics to put about the altar vestments, stools or books, any representation of death, or white crosses.\*

2. On the side table, two candlesticks with candles of brown wax; the basin and ewer, and a plate with some towels; the Missal, a vase with holy water and a sprinkle, the chalice with every thing necessary for Mass.

3. On the bench of the ministers, the maniples for the deacon and subdeacon.

4. On the altar, the bishop's vestments, viz. a black chasuble, dalmatic, tunic, stole, and maniple, cincture, alb and amice. The pectoral cross and ring on a plate; and a plain white mitre.

The bishop does not use sandals, gloves or crosier at this Mass.

The tabernacle may be covered with purple.

5. In the sacristy, a black cope for the assistant priest; two black dalmatics, two cinctures, albs and amices for the two assistant deacons; also a black dalmatic and stole, with a cincture, alb and amice for the officiating deacon; and a tunic, cincture, alb and amice for the subdeacon. Moreover, as many black copes, chasubles, dalmatics and tunics, with amices, albs and cinctures as may be required for the clergy, who assist in sacred vestments at the pontifical Mass. Lastly, a cope for the bishop, to be taken to him by an acolyte after Mass.

6. A black carpet and four candlesticks must be kept ready, in a convenient place, to be extended before the bishop's seat after Mass, for the absolution, unless a cenotaph or monument be erected in the middle of the church; in this case, the processional cross is to be prepared at the epistle side.

\* Cæremoniale Episc. Cap. II. Lib. II.

ART. II.—*From the beginning to the end of Mass.*

1. The bishop goes to the sacristy as usual.
2. The clergy should put on their respective vestments before the bishop arrives at the sacristy.
3. They all go from the sacristy to the sanctuary.
4. The bishop having arrived at his seat, attended by the deacon and subdeacon, and the assistant priest, (the assistant deacon remaining at the minister's bench whilst the bishop is dressing,) does not say the anthem, *Ne reminis-caris*, nor the Psalms which follow; but he takes off his cape, reading from the book which is held open before him by an acolyte, the prayer, *Exue*, &c.; he then washes his hands, puts on the vestments prepared on the altar, as in art. 1, n. 4, saying the respective prayers, and having received the mitre, sits for a short time; the assistant deacons go to his side, and the deacon and subdeacon go to put on their maniples.

At this Mass, whenever the ministers give any thing to the celebrant, or receive it from him, they do not kiss it, nor the celebrant's hand.

During the collects, the clergy in the sanctuary, with the exception of the bishop's assistants, kneel down, as also from the *Sanctus* till the *Pater noster*.

5. The bishop being vested, he and the assistants and ministers go to the altar, and take their places as directed above. The Psalm, *Judica*, is not said. After the Confession, he says the usual prayers, goes up to the altar with the assistant priest, deacon and subdeacon; he then kisses the altar, but not the Missal; neither does he incense the cross, or the altar; having kissed the altar, he returns to his seat between the assistant deacons; and the deacon and subdeacon go to their seat.

6. The bishop having returned to his seat, takes off the mitre; the acolyte holding the book before him, he reads the *Introit*, and says the *Kyrie*, alternately with his assist-



ants, which last is said likewise by the deacon and subdeacon, and all the clergy in the sanctuary.

7. After the choir has finished singing the *Kyrie*, the bishop rising, his head being uncovered, sings, *Dominus vobiscum*, and the collect. He then sits with his mitre on. The subdeacon sings the epistle as usual; but after it, he does not go to the bishop, to receive his blessing. The bishop, after the subdeacon has sung the epistle, reads it, with the *Tract* and *Sequentia*; says, *Munda cor meum*, &c., but not *Jube Domne*, &c., and reads the Gospel. The deacon and subdeacon sit at their bench. About the end of the *Sequentia*, the deacon carries the book to the altar, and without going to kiss the bishop's hand, kneeling on the highest step, says, *Munda cor meum*, &c. The subdeacon, at the same time, places himself before the lowest step, so as to be at the left of the deacon, when he goes down; two acolytes place themselves behind them, without candlesticks. At a signal given by the master of ceremonies, they go to sing the Gospel. The book is not incensed before the Gospel is sung, nor the celebrant after it; nor does the subdeacon carry the book to the bishop; who, immediately after the Gospel, sings, *Dominus vobiscum*, and *Oremus*, reads the *Offertory*, and washes his hands.

8. The bishop having washed his hands, goes to the altar, and every thing is done as before, except 1st, the subdeacon, before he puts water into the chalice, does not say, *Benedicite*, &c., and the bishop does not bless it; 2dly, the subdeacon does not put on the veil, nor hold the paten; 3dly, after having incensed the altar, the bishop alone is incensed by the deacon.

9. At the *Sanctus*, four acolytes go from the sacristy into the sanctuary with four torches, as directed above; and remain kneeling till after the communion.

10. The subdeacon, at the elevation, kneels on the lowest step of the altar at the epistle side, and incenses the blessed sacrament.

11. The *Pax* is not given.

12. At the end of Mass, the blessing is not given. The deacon, turned towards the altar, sings, *Requiescant in pace*. The bishop, having said, *Placeat tibi*, begins, at the Gospel side, the Gospel of St. John, receives the mitre, and continues the Gospel in going to his seat.

ART. III.—*Of the Absolution after Mass.*

1. The bishop, having finished the Gospel at his seat, takes off the mitre, maniple, chasuble, dalmatic and tunic, and puts on the cope, previously brought by one of the acolytes from the sacristy, then receives the mitre, and sits down. The deacon and subdeacon take off their maniples, before they help the bishop to disrobe. If a funeral oration is to be delivered, the preacher dressed in his cassock, without surplice, after a short prayer before the altar, without asking the bishop's blessing, but having made a profound reverence to him, goes into the pulpit, which is to be dressed with black hangings; and having there made again a profound bow to the bishop, he makes the sign of the cross, and begins his discourse.

2. After the funeral oration, or if there be none, after Mass, a large black cloth is spread before the bishop's seat, and four candlesticks placed at its corners. In the mean time the bishop sits down, and the choir sings, *Libera me*, &c., whilst this response is repeated, two acolytes, one with the censer and boat, the other with the holy water vase, go to the bishop, who, whilst the assistant priest holds the boat, puts incense into the censer and blesses it; then he rises, his head being uncovered, and after the last *Kyrie* has been sung, he says the words, *Pater noster*, in an audible voice; continues the prayer in silence, and having received the sprinkle from the assistant priest, sprinkles the black cloth three times; he then gives him back the sprinkle and receives the censer, and incenses the cloth thrice also, the assistant deacons holding, during all this time, the extremities of his cope on each side. Two acolytes, with candle-

sticks and lighted candles, now come to the foot of the bishop's seat, and another with the book immediately before him, and the bishop sings, *Et ne nos*, &c., with the other verses, and the prayer; after which he repeats, *Requiem æternam*, and the chanters sing, *Requiescant in pace*, &c.; the bishop makes at the same time the sign of the cross towards the cloth.

If there be a monument, or cenotaph, in the middle of the church, the absolution should be made there. All go thither in procession in the following order: two acolytes, one with the censer and boat, and the other with the holy water vase; the subdeacon carrying the cross between two acolytes with candlesticks and lighted candles; then the clergy, two by two, according to their order; the deacon at the left of the assistant priest; the bishop between the two assistant deacons, followed by the acolytes, who wait on him with the mitre, book, &c. &c.; when they reach the place, the two acolytes, with the censer and holy water vase, stop at the head of it on the right side, and the subdeacon, with the acolytes at his side, goes to the foot of the same place; the clergy divide into two lines, one on each side of the monument, and the bishop sits on the faldstool in the middle, at the head of the same, where he performs what has been directed above.

On particular occasions, for instance at a funeral service for the Pope, &c., besides the bishop, there are four other prelates or priests, who, after Mass, put on copes, and perform four absolutions before that performed by the bishop; they walk two by two, immediately before the assistant priest, and when they come to the monument, sit on seats placed at each corner of it. Then all rise, and the assistant priest holds the book before the bishop, who reads, *Non intres*; the choir afterwards sings the response, *Subvenite*, and the prelate first in dignity, who is placed at the right corner at the head of the monument, attended by the deacon, puts incense into the censer, blesses it, says at the proper time, *Pater noster*, sprinkles the monument

thrice at each corner, going round it, beginning on his right side, incenses it in the same manner, says, *Et ne nos*, and the verses and prayer as in the Roman Pontifical. Then the prelate, second in dignity, who is placed at the left corner, at the foot of the monument, does the same, so also the prelate, third in dignity, placed at the left corner at the head of the monument. The same is done by the prelate, fourth in dignity, who is placed at the right corner, at the foot of the monument. Last of all, the bishop performs the same, after the *Libera* has been sung, as is to be found in the Roman Pontifical. But if there are no other prelates present, the bishop alone is to bless the incense.

## CHAPTER XII.

### *Of solemn Mass for the Dead, celebrated in presence of the Bishop.*

1. The bishop may assist at solemn Mass for the dead, either with cap and cape, or with black cope and mitre.

2. Should he assist in cope and mitre, his vestments are placed on the altar, and he puts them on, as mentioned above; but he does not use the crosier.

3. He makes the Confession at the beginning of Mass; but he does not say the Psalm, *Judica*.

4. He puts incense into the censer; but he is incensed by the assistant priest at the *Offertory* only, after the deacon has incensed the celebrant twice.

5. At the collects, he goes to the middle of the sanctuary, and kneels during them at the faldstool between his assistant deacons.

6. After the *Sanctus*, he goes likewise to the middle, and kneels till the *Agnus Dei*, which he says at his seat; but the priests in the sanctuary do not go before his seat.

7. At the *Post Communion*, he goes again to the middle, and kneels as before; he then returns to his seat, but he does not give the blessing.

8. After Mass, he performs the absolution, observing what has been said in the foregoing chapter.

### CHAPTER XIII.

#### PARTICULAR INSTRUCTIONS FOR THE DIFFERENT OFFICERS WHO ATTEND THE BISHOP.

##### ART. 1.—*Instruction for the Assistant Priest.*

##### SEC. I.—*Of his Quality, Dress and Place.*

1. The assistant priest, who, in the Pontifical, is sometimes called by the name of archdeacon, is the first amongst all the ministers of the bishop. Therefore this office should generally be exercised by the most conspicuous clergyman, who holds the first rank in the diocess.

2. His dress, when the bishop officiates pontifically, is the amicè over his surplice, (or rochet, if he be entitled to wear it) and the cope.

3. He sits on a stool placed on the platform of the pontifical chair, and at the left of the second assistant deacon; however, should the place not allow this arrangement, he may sit at the right of the first assistant deacon; in either case, his stool must not be on the same line with those of the assistant deacons, but a little forward towards the steps of the platform.

##### SEC. II.—*Of his Office in general.*

1. The assistant priest after the bishop is dressed, puts the ring on his finger; he also takes it off every time the bishop is to wash his hands, and puts it on his finger again,

and presents to him the towel; he holds the book on his head before the bishop, whenever he sings any thing out of it, at Vespers, or high Mass; but when the bishop reads, the book is to be held by an acolyte; he holds the incense boat and presents the spoon to the bishop every time the bishop is to put the incense into the censer, and says, *Benedicite Pater Reverendissime*; but at Mass, only when, he is at his pontifical chair, for the deacon is to present it, when he is at the altar at Mass. He incenses the bishop, when he is at his chair.

### SEC. III.—*Of his Office at Pontifical Vespers.*

1. The assistant priest holds the book before the bishop when he intones the first antiphon.

2. Standing at his place he intones the third antiphon.

3. He holds the book when the bishop intones the hymn; after the antiphon of the *Magnificat* has been intoned, he presents the spoon to the bishop, to put in the incense, kissing as usual both the spoon and the bishop's hand, and saying, *Benedicite*, &c. When the *Magnificat* is begun, he walks before the bishop to the altar; on arriving there, after the bishop has kissed it, he gives him the censer with the usual kisses; after the incensing, he takes it back, and gives it to the censer bearer; returns to the bishop's seat, walking before him, and there standing below the lowest step, he incenses the bishop with three double swings, goes up to his seat, is incensed with two double swings, holds the book before the bishop, whilst he sings the prayer, then returns to his place, and after Vespers takes off his cope as usual.

### SEC. IV.—*Of the Office of the Assistant Priest at Pontifical Mass.*

1. As the assistant priest particularly attends the bishop at the book, it is his duty to prepare, find and mark with

the usual ribbons in the Missal, the Mass of the day, the commemorations, and whatever is to be read or sung by the bishop, to whom he is to point out every thing, and suggest what he has to sing, or read.

2. The assistant priest puts on the cope over the amice, which he puts over the surplice, or rochet if he be entitled to wear it. Whilst the bishop reads the Psalms for the preparation of Mass, standing near the first or second assistant deacon, he answers together with them, and alternately with the bishop; then he offers the towel to the bishop, when he washes his hands; holds the book before the bishop at the prayer of Tierce; puts the ring on the bishop's finger after he is vested, offers the spoon, when the bishop puts incense into the censer, walks to the high altar at the right of the officiating deacon, places himself near the bishop, and at his right below the lowest step, makes a genuflection, answers to the confession, making a profound bow to the bishop, when he says, *Et tibi Pater, et te Pater*.

3. When the bishop has kissed the altar, the assistant priest holds the Missal on his side, whilst the bishop kisses it, and retires on the Gospel side, below the steps, during the incensing; after it, he walks to the bishop's chair before him; there he stands at his place, whilst the bishop reads the *Introit* and *Kyrie*, to which he answers with the assistant deacons; after it, he sits. He holds the Missal whilst the bishop sings, *Gloria in excelsis Deo*; gives it to the acolyte after the bishop has sung those words; holds it again before him whilst he sings the prayers; and incenses the bishop after the Gospel. During the sermon, if the bishop preaches at his seat, he sits at his usual place; but if he preaches at the altar, he sits at the right of the bishop, and the deacon at the left. After the deacon has sung the *Confiteor*, the assistant priest publishes the indulgences. But if the assistant priest preaches, (for he that preaches at the pontifical Mass, ought to perform the office of assistant priest) after the Gospel, having incensed the bishop, he asks his benediction, saying, *Jube Domne benedicere*, kisses his

hand, preaches dressed as he is in cope, and after the *Confiteor* sung by the deacon from the pulpit, publishes the indulgences.

4. The bishop having read the *Offertory*, the assistant priest attends him with the towel, when he washes his hands, puts the ring on his finger, carries the Missal to the altar, goes to the altar walking before the bishop; in case, for greater convenience, the Missal was carried thither by an acolyte, the assistant priest attends the bishop, standing at his left near the book, and turns the leaves, when necessary; when the bishop incenses the sacred offerings and the altar, the assistant priest takes the Missal with its stand from the altar, and retires with it to the Gospel side, below the steps; after the incensing, he puts it back in the same place, and remains near it to attend the bishop. He says, *Sanctus*, with the bishop, kneels only at the elevation, and makes a genuflection whenever the bishop makes it. He says with him, *Agnus Dei*; after it, he exchanges place with the deacon, and when the bishop says the first prayer, *Domine Jesu Christe*, he kneels at his right; after it, he rises, kisses the altar at the same time with the celebrant, receives from him the *Pax*, approaching his left cheek to the celebrant's left cheek; and when he has said, *Pax tecum*, the assistant priest answers, *Et cum spiritu tuo*. Then he makes a genuflection, and attended by the master of ceremonies, gives the *Pax* to those of the clergy on each side of the sanctuary, who occupy the first places or stalls on each row, making no reverence before he gives it, but only after he has given it. Lastly, he gives it to the master of ceremonies, by whom he was accompanied.

5. The assistant priest, after having given the *Pax* to the master of ceremonies, returns to his place, at the left of the bishop; after the ablution, he carries the Missal from the Gospel side to the epistle side, attends the bishop when he washes his hands, presenting to him the towel, goes near the book at the right of the bishop, and when the indul-



gences have not been published, if there has not been any sermon, he publishes them after the bishop has given the blessing.

SEC. V.—*Of the Office of the Assistant Priest, when the Bishop does not celebrate himself, but only assists at Mass or Vespers celebrated by others.*

1. When the bishop does not celebrate, but assists either in cope, or in his large mantle, or in cape, the assistant priest attends him in his usual choral dress, viz. in surplice, or in rochet, if he be entitled to use it.

2. The assistant priest presents the incense boat to the bishop, incenses him, if he assists in cope and mitre after the *Introit*, after the Gospel, and at the *Offertory*; after the *Agnus Dei*, he goes to the altar, kneels, rises, kisses the altar, receives the *Pax* from the celebrant, gives it to the bishop, who gives it to his assistant deacons, and on returning to his seat, he gives it to the subdeacon, by whom it is given to the clergy; but if Mass be celebrated by a prelate, who has his own assistant priest, the latter receives it from the bishop's assistant priest, and gives it to the others.

ART. II.—*Instruction for the two Assistant Deacons.*

SEC. I.—*Of their Quality, Dress and Place.*

1. Whenever the bishop officiates pontifically, either for Mass, or for Vespers, two clergymen, the highest in dignity next to him that performs the office of assistant priest, ought to attend the bishop.

2. They ought to be dressed in rochet, or surplice, amice and dalmatic; they wear neither maniples nor stoles. Custom permits them to wear albs, instead of rochet or surplice; and this use prevails throughout this country; it may, therefore, be followed.

3. The assistant deacons sit on each side of the bishop, on two stools placed on the platform, whereon stands the bishop's chair. They walk at his side, and if he is dressed in cope, they raise it, each on his own side.

4. A bishop officiating out of his diocese, is not entitled to have the two assistant deacons.

SEC. II.—*Of the Office of the two Assistant Deacons, at the Pontifical Vespers.*

1. Whenever the bishop kneels before the altar at the faldstool, the assistant deacons adjust the sides of his cope.

2. The second assistant deacon, at the bishop's left, takes off the mitre, and gives it to the acolyte; the first assistant deacon at his right, takes off his cap, and gently presses down his hair, every time the bishop is to take off his mitre.

3. The first assistant deacon, at the bishop's right, having first put on him his cap, puts also the mitre on him, and the second assistant priest helps him, and fixes behind him the mitre bands every time the bishop is to put on the mitre. Every time the bishop raises his hand, either to make the sign of the cross on himself, or to bless some person or thing, or to put incense into the censer, or to strike his breast, or to incense the altar, or to do any thing else, the first assistant deacon raises the celebrant's cope on his side; likewise, whenever the bishop raises both his hands, when he has to read any thing out of the book, or to give the solemn blessing, both assistant deacons, on each side of him, raise his cope. Whenever the bishop sings, or reads any thing from the book, the two assistant deacons, on each side, put their hands on the book, the first assistant deacon turns the leaves of the book, and the second points out what he has to sing or read.

SEC. III.—*Of the Office of the Assistant Deacons at the Pontifical Mass.*

1. The assistant deacons go to the side of the bishop, as soon as he is dressed for Tierce, and sit there till the chapter is sung. Then they rise, the second assistant deacon takes off the bishop's mitre, and they both attend him standing till Tierce is finished; then they give their places to the deacon and subdeacon. When the bishop has put on all the vestments for Mass, they return to his side, walk with him to the altar, where being arrived, the second assistant deacon takes off his mitre, and they make a genuflection; the first assistant deacon gives his place to the assistant priest, the second assistant deacon to the officiating deacon, and retiring each behind him to whom he gave way, remain there answering, and bowing profoundly at the *Confiteor*; during the incensing, they go up to the second step, the first assistant deacon towards the epistle side, and the second assistant deacon towards the Gospel side, and remain there till it is finished; then the first assistant deacon puts the mitre on the bishop; after the bishop has been incensed, they both go at his side to the pontifical chair, the second assistant deacon takes off his mitre, they both attend him standing whilst he reads the *Introit* and *Kyrie*, to which they answer; then the first assistant deacon, (if the choir have not done singing the *Kyrie*) puts on him the mitre, and both seat themselves. The *Kyrie* being sung, they rise; the second assistant deacon takes off the bishop's mitre; they attend him whilst he reads the *Gloria*, and when he has finished it, and seated himself, the first assistant deacon puts the mitre on him. After the *Gloria* has been sung by the choir, they both rise, the second assistant deacon takes off the bishop's mitre, and both attend him whilst he sings the prayer and the collects; after them, the first assistant deacon puts on him the mitre, and they both sit whilst the epistle is sung; after it, they rise, and

standing attend the bishop, whilst he reads the epistle, *Tract*, &c., and Gospel, and whilst he puts the incense into the censer; then they sit; when the bishop has given the blessing to the deacon, and the latter is about to begin the Gospel, they both rise; the second assistant deacon takes off the bishop's mitre, and they stand whilst the Gospel is sung; after the bishop has been incensed, if there is a sermon, the first assistant deacon puts the mitre on him, and they sit during the sermon; after it the second assistant deacon takes off the bishop's mitre before he sings the absolution; after it, the first assistant deacon puts the mitre on him; at the blessing, they both bow profoundly and make the sign of the cross on themselves; after the blessing, the second assistant deacon takes off the bishop's mitre, they both standing attend him, and with him say the *Credo*; they kneel at the *Incarnatus*; the Creed being ended, the first assistant deacon puts the mitre on the bishop; whilst the *Incarnatus* is sung, they make a profound bow. The Creed being sung, they rise, the second assistant deacon takes off the bishop's mitre, and standing, they attend him whilst he says the *Offertory*; after it, the first assistant deacon puts the mitre on him, takes off his glove from his right hand, and the second assistant deacon from his left, and they give them to the master of ceremonies. After he has washed his hands, they go at his side to the altar, but the officiating deacon takes off the mitre, they make a genuflection, go up to the second step, remain there whilst the bishop is at the altar; the first assistant deacon puts on him the mitre before he is incensed, and takes it off after the incensing; at the elevation they both kneel down at their place, and likewise at the blessing. After the assistant priest has received the *Pax*, they go to the bishop's right, make a genuflection, without kissing the altar, and receive from the bishop the *Pax*. Mass being ended, they accompany the bishop to his seat, where, having made him a profound bow, they give their places to the deacon and subdeacon; go to the

sacristy, disrobe, put on their surplices, and go to accompany the bishop to his house, or to the sacristy.

**SEC. IV.—***Of the Office of the Assistant Deacons when the Bishop does not celebrate.*

1. In this case, they attend the bishop in their choral dress, viz. in surplice, or rochet, if they have the privilege of using it; they do what has been said in the preceding article, with regard to the mitre, the incense, and the place where they must remain. When the bishop, at Mass, goes to kneel down before the faldstool or desk, in the middle of the sanctuary, they go with him, and kneel at his side.

The two assistant deacons are to attend only the bishop in his own diocese; not even Legates have the right of their attendance. However, if the Ordinary should be willing to confer this honor on any bishop, whom he has invited to officiate in his place, he may give him the two assistant deacons.

**ART. III.—***Instruction for the Officiating Deacon.*

1. The officiating deacon puts on all the sacred vestments belonging to his order, except the maniple.

2. During Tierce, he sits at his usual place, at the right of the subdeacon, until the bishop has read the Psalms and prayers for the preparation of Mass.

3. After the bishop has read the prayer above mentioned, the officiating deacon goes with the subdeacon to the bishop's seat, and having made to him a profound bow, goes to his right, and there standing, after he has washed his hands, receives every one of the bishop's vestments from the acolytes who carry them, and vests the bishop, assisted by the subdeacon.

4. The bishop being vested, the deacon returns with the subdeacon to the bench, where they remain till after Tierce is over.

5. After Tierce, the officiating deacon goes again with the subdeacon to the bishop's seat, and at his right takes off from him the cope, and puts on him the other vestments for Mass; then he returns with the subdeacon to the bench, and puts on his maniple.

6. The officiating deacon goes to the altar for the beginning of Mass; if Tierce has been sung, and the bishop has put on the sacred vestments in the chapel, prepared for this purpose, he walks in procession to the high altar, at the left of the assistant priest, immediately before the bishop; otherwise, from the bench, he goes before the last step of the altar, at the left of the bishop, and there answers him for the Confession as usual; goes up to the altar, and standing at the bishop's right, presents the incense boat and the spoon, with the usual kiss of the latter, and of the bishop's hand, and says, *Benedicite, Pater Reverendissime*, receives the censer from the censer bearer, gives it to the bishop, kissing the upper part of the chain, which he puts into the bishop's left hand, and the lower part near the cover into his right hand, which he kisses, attends the bishop, kneels whenever he kneels, and makes a profound bow when the bishop bows, raises with his left hand the bishop's chasuble on his side, and supports his arm whenever he makes a genuflection. After the incensing, he receives with the usual kiss the censer from the bishop, goes below the last step on the epistle side of the altar, and after making a profound bow to the bishop, he incenses him with three double swings, and makes again a profound bow to him.

7. When the bishop goes to his chair, the officiating deacon returns to the bench, where he stands till the bishop has said, *Kyrie eleison*, which he also says alternately with the subdeacon. Then he sits, rises when the bishop says, *Gloria in excelsis Deo*, which likewise the officiating deacon continues together with the subdeacon. Having finished it, he sits. He rises at the *Pax vobis*, or *Dominus vobiscum*; stands during the prayer and collects, and sits again during the epistle sung by the subdeacon.

8. Whilst the choir sings the gradual, or *Alleluia*, the officiating deacon receives from the master of ceremonies the Missal, carries it shut before his breast to the altar, saluting the clergy, making a profound bow to the bishop, and a genuflection on the last step; lays it in the middle of the altar; goes to the bishop, making the usual reverences, kisses his hand, returns to the altar, kneeling on the lowest step, in the middle, says with a low voice, *Munda cor meum*, rises, takes the book from the altar, returns to the bishop at the right of the subdeacon after having made a genuflection, and salutes the clergy, first on the epistle side, then on the Gospel side, kneels down with the subdeacon and acolytes, and says, *Jube Domne benedicere*. After receiving the blessing, he goes to the place where the Gospel is sung, puts the book open into the hands of the subdeacon, and turned towards the wall of the sanctuary, on the Gospel side, with his hands joined before his breast, sings, *Dominus vobiscum*; when he says, *Sequentia*, or *Initium S. Evangelii*, he makes with his thumb the sign of the cross on his forehead, mouth and breast. Whilst the choir answers, *Gloria tibi*, &c., he receives the censer from the master of ceremonies or the censer bearer, incenses the book with three double swings, one in the middle, the second on the right, the third on the left side of the book, gives back the censer, and with his hands joined, sings the Gospel.

9. The officiating deacon, having sung the Gospel and made a genuflection before the altar, returns to his place. If the bishop preaches from the altar, immediately after the sermon, the officiating deacon, at the left of the bishop, bowing a little towards him, sings the *Confiteor*, and at the words, *Et tibi Pater*, *Et te Pater*, makes a profound bow. But when any other besides the bishop preaches, the officiating deacon goes to the bishop's chair, and standing below the lowest step, sings the *Confiteor*, as before directed.

10. At the *Credo*, the officiating deacon rises, and continues it together with the subdeacon, reciting it at the same time with the bishop, and kneeling likewise with him

at *Incarnatus est*; and whilst the same verse is sung by the choir, he remains profoundly inclined; then he goes to the side table, takes the burse with the corporal, which he carries to the altar supported by both his hands, raising it to the height of his eyes, walking slowly, and saluting the clergy, making a bow to the bishop, and a genuflection to the cross, he goes up, spreads the corporal in the middle, places the burse on the Gospel side, makes a genuflection, returns directly by the side steps to his place, and sits down.

11. After the Creed has been sung, the officiating deacon goes to the altar at the same time with the bishop, places himself at his right, takes off his mitre, makes a genuflection, goes up to the altar with him, raising a little his vestments in front, goes to the corner of the altar at the epistle side, takes off one of the hosts from the paten, gives the paten with the other host, after having kissed it, to the bishop, kissing also his hand.

12. Whilst the bishop says, *Suscipe, Sancte Pater*, the officiating deacon takes the chalice, wipes it with the purifier, puts wine into it, and after the subdeacon has put in some drops of water, he wipes with the purifier all the drops that may be within on the sides of the chalice, kisses the foot of the chalice, holding it with his left hand, and the knot under the cup with his right; gives it to the bishop, kissing his hand, then supporting the bishop's arm with his left hand, and touching the chalice with his right, he says with the bishop, *Offerimus tibi, Domine, &c.*, and when the bishop has placed the chalice on the corporal, the officiating deacon covers it.

13. When the censer bearer comes to the altar, the officiating deacon receives from him the incense boat, attends the bishop whilst he puts in the incense, gives him the censer, assists him at the incensing, as directed above; observing, moreover, at the incensing of the sacred offerings, to hold with his left hand the bishop's vestments, to prevent their embarrassing him, or touching the offerings, and with his right the foot of the chalice; which he also removes



from the middle, at the incensing of the cross, and replaces there, afterwards.

14. After the bishop has incensed the altar, the deacon receives from him the censer, and incenses him as directed in n. 6; then he incenses the assistant priest, the first and second assistant deacons, with two double swings, (but in case other bishops and prelates are present in the sanctuary, they should be incensed first with three double swings immediately after the bishop who celebrates;) afterwards he incenses with one double swing, the clergy in the sanctuary. On returning to the altar, he incenses the subdeacon with two double swings, gives the censer to the censer bearer, goes to his place on the highest step behind the bishop, turns towards the censer bearer, by whom he is incensed.

15. The officiating deacon remains there till after the preface is sung; then he goes up to the right of the bishop, and says with him, *Sanctus*, &c., after which he returns to his place. At the words, *Quam oblationem*, he goes up to the right of the bishop; if there be a pix with small hosts to be consecrated, he places it before the bishop, and uncovers it, kneels on the edge of the platform during the consecration and elevation of the host, raising the bishop's chasuble; and when he has placed the host on the altar, the officiating deacon rises at the same time with him; after he has made the genuflection, he covers the pix, and places it behind the chalice, uncovers the chalice, kneels again, and raises the chasuble during the elevation. When the bishop lowers the chalice on the altar, the officiating deacon rises, covers it, makes a genuflection with him, and returns to his place behind him. Every time the bishop makes the sign of the cross, either on the sacred offerings or on himself, the officiating deacon takes care that his vestments should not touch the offerings.

16. When the bishop says, *Benedicis et præstas nobis*, the officiating deacon goes up to his right, uncovers the chalice, making a genuflection every time he uncovers it,

with the bishop, before and after. When the bishop makes the sign of the cross on the sacred offerings, saying, *Per ipsum et cum ipso*, the officiating deacon puts two fingers of his right hand on the foot of the chalice; and when the bishop puts the host on the corporal, he covers the chalice, and returns to his place, behind the bishop.

17. Towards the end of the *Pater*, when the bishop says, *Et dimitte nobis*, the officiating deacon goes up to his right, having previously made a genuflection; receives from the subdeacon the paten, wipes it with the purifier, kisses it, and when the bishop says, *Libera nos*, puts it into the celebrant's right hand, which he kisses; when the bishop places the paten under the host, the officiating deacon uncovers the chalice, and covers it again, after the bishop has put into it the small part of the host, making a genuflection, which he always does when at his side.

18. The officiating deacon says the *Agnus Dei*, with the celebrant, then makes a genuflection, exchanges place with the assistant priest, by going to the bishop's left; there he makes a genuflection, and attends the bishop at the Missal. If the officiating deacon does not receive the communion, after the second assistant deacon has received the *Pax* from the bishop, he goes to receive it, making a genuflection first at the bishop's left, then at his right; but he does not kiss the altar. Having received the *Pax*, he returns to his place, making a genuflection on each side of the bishop.

19. When the assistant priest returns to the bishop's left, after having given the *Pax* to the clergy, the officiating deacon returns to the bishop's right. There he presents wine for the ablution of the chalice, and wine and water for the ablution of the bishop's fingers, and puts the purifier on his fingers over the chalice.

20. But if communion is to be given by the bishop, and if the deacon and subdeacon are to receive it, immediately after the bishop has consumed the precious blood, the officiating deacon covers the chalice, makes a genuflection,

places the pix with the consecrated hosts before the chalice, uncovers it, makes a genuflection, kneels at the right of the subdeacon on the edge of the platform, receives from the bishop first the *Pax*, and answers, *Et cum spiritu tuo*, then the communion, rises, goes to the epistle side, bows somewhat, having his face turned to the Gospel side, and sings the *Confiteor*, making a profound bow towards the bishop at the words, *Et tibi Pater*, and *Et te Pater*. When he does not receive communion, he says the *Confiteor* before the celebrant takes the first ablution, as directed above; after the celebrant has said *Indulgentiam*, &c., he changes place with the subdeacon, and going to the Gospel side, he makes a genuflection in the middle; takes the paten, holds it under the sacred host, and accompanies the hand of the bishop, as he gives the communion, going with the paten to the railing, if the people are to receive the communion; after it he returns to the altar, goes to the epistle side, and presents the wine and water for the ablutions.

21. After the ablutions, the officiating deacon puts the mitre on the bishop, and after he has washed his hands, takes it off, and goes behind him, follows him to the middle, and then back to the epistle side, returns again behind him to the middle, and when the bishop has sung, *Dominus vobiscum*, after the last prayer, the officiating deacon turned to the people, sings, *Ite, Missa est*, or, if the Mass so require, remaining turned to the altar, he sings, *Benedicamus Domino*.

22. Before the bishop gives the solemn blessing, the officiating deacon puts the mitre on him; unless the celebrant be an archbishop, who does not wear it. In this case, after the archbishop has given the blessing, and the Indulgences have been published, the officiating deacon takes off the pallium, and lays it on the altar, receives the blessing standing, but bowing profoundly; accompanies the bishop to the Gospel side, where he begins the Gospel of St. John, or reads it entirely, goes below the steps of

the altar, makes a genuflection; accompanies the bishop to his seat, and assists him in taking off the sacred vestments. When the bishop has washed his hands, he puts on him the cape, gives his place to the first assistant deacon, or to one of the two other clergymen who come to the side of the bishop, and returns to the sacristy, where he disrobes, and then retires.

ART. IV.—*Instruction for the Subdeacon officiating at Pontifical Mass.*

1. The subdeacon at a proper time, puts on all the vestments belonging to his order, except the maniple.

2. During Tierce, he sits at the bench as usual, at the left of the deacon, until the master of ceremonies comes to invite him to go to the side table, he lays his cap on the bench, takes the plate on which are the bishop's stockings and sandals, carries them covered with a veil, and raised to the height of his eyes, and assisted by some acolytes, puts them on the bishop's right and left foot. Then he returns to the bench, and remains there till the bishop has read the Psalms and prayers of the preparation for Mass.

3. After the bishop has read them, the subdeacon goes with the deacon to the bishop's seat, and having made to him a profound bow, goes to his left, and there standing, after he has washed his hands, helps the deacon to dress the bishop.

4. The bishop being vested, the subdeacon returns with the deacon to the bench, and remains there till after Tierce is over.

5. After Tierce, the subdeacon goes again with the deacon to the bishop's seat, and standing at his left, assists the deacon to take off the bishop's cope, and to put on him the other vestments for Mass; then he returns with the deacon to the bench, and puts on his maniple.

6. When the bishop is ready to proceed to the altar, the subdeacon receives from the master of ceremonies the Mis-

sal, with the bishop's maniple in it, and carrying it shut before his breast, walks to the altar before the deacon, either from the chapel or *Secretarium* in procession, or from his bench goes to the Gospel side, at the left of the deacon, but a little behind him, makes a genuflection, gives the Missal to the master of ceremonies, answers the bishop at the confession, as usual, making him a profound bow at the words, *Et tibi Pater, Et te Pater*; and whilst the bishop says, *Indulgentiam, &c.*, takes the bishop's maniple from the book, kisses it on one side, and offers it to the bishop to kiss, puts it on his left arm, and kisses the bishop's hand. When the bishop goes up to the altar, he follows him with the Missal, and on the Gospel side, with the help of the assistant priest, offers the bishop the Missal open, and pointing out the beginning of the Gospel of that day to be kissed. The subdeacon gives it to the master of ceremonies, remains at the left of the bishop, and attends him whilst he puts incense into the censer and incenses the altar, raising with his right hand the bishop's chasuble on his side, and making a genuflection every time he passes before the middle.

7. After the incensing of the altar, the subdeacon goes below the steps by the epistle side, and remains at the left of the deacon whilst he incenses the bishop, making with him the usual bows; then he goes with him to the bench, stands there at his left, whilst the bishop reads the *Introit*, and says the *Kyrie*, which he says alternately with the deacon; sits till the *Kyrie* is finished by the choir; rises at the *Gloria in excelsis*, says the rest of it together with the deacon; afterwards he sits at the same time as the deacon, and all the others, whilst it is sung; makes a bow, and takes off his cap at the words, *Adoramus, gratias, suscipe, Jesu Christe*; at the end of it, he rises, and stands during the Collect. When the bishop says, *Per Dominum nostrum*, or the words of the conclusion of the last prayer, the subdeacon receives the Missal from the master of ceremonies, goes to the middle, holding it with both his hands, and leaning it towards his breast, he makes a genuflection to the altar, a profound

bow to the bishop, and a moderate bow to the clergy, first on the Gospel side, then on the epistle side; goes to his place below the last step, and turned to the bishop, without turning his back to the altar, he sings the epistle, supporting with both his arms the book open.

8. After the epistle, the subdeacon goes again to the middle, makes a genuflection to the altar, a bow to the bishop and to the clergy on the epistle side, and the Gospel side, goes to the bishop, kneels before him, rests the book on his knees, and kisses his hand, as he puts it on the book, rises, returns to the bench, and gives the book to the master of ceremonies; then he goes to the middle at the left of the deacon makes a genuflection, salutes the clergy at the epistle side, and at the Gospel side, walks at the left of the deacon to the bishop's seat, and makes a profound bow. On arriving before it, he kneels whilst the deacon says, *Jube Domne*, &c., and during the blessing: then he rises, makes a profound bow to the bishop, walks to the place where the Gospel is sung, receives the book in his hand, and supports it on his head open before the deacon; and whilst the deacon sings, he remains immovable.

9. When the deacon has done singing the Gospel, the subdeacon still holding the book open, without making any bow, carries it to the bishop, to kiss the beginning of the Gospel. When the bishop has kissed it, the subdeacon shuts the book, bows to the bishop, and returns to the bench, making a genuflection to the altar as he passes before it.

10. At the *Credo*, the subdeacon rises, says it together with the deacon, and at the same time with the bishop, kneels at the *Incarnatus*; and having finished the *Credo*, sits with the rest of the clergy. Whilst the *Incarnatus* is sung, the subdeacon remains profoundly bowed. After the *Incarnatus*, he rises, standing, waits till the deacon returns from the altar, and sits with him.

11. At the *Offertory*, the subdeacon rises, goes to the side table, puts on his shoulder the long veil, and lets it hang lower on his right side, takes hold of the chalice with his left hand, covers it with the longest part of the veil hanging on his right, and places his right hand open over it; then he goes to the altar, whither he should arrive at the same time with the bishop, uncovers the chalice, gives it to the deacon; then he gives also to the deacon, the wine cruet which he has received from the acolyte, and having received the water cruet, he presents it to the bishop, saying, *Benedicite, Reverendissime Pater*, and puts a few drops of water into the chalice.

12. After the oblation of the chalice, the subdeacon receives the paten from the deacon in his bare hand, and covers it with the longest part of the veil hanging on his right; then he goes down below the lowest step in the middle, holding the paten against his breast; but when he has arrived there, he keeps it raised to the height of his eyes, supporting his elbow with his left hand. There he remains without moving, except only to kneel in the same place, and on the lowest step, for the elevation. When the celebrant says those words of the *Pater noster*, *Et dimitte nobis*, &c., the subdeacon makes a genuflection, goes up to the altar at the epistle side, gives the paten to the deacon, takes off the long veil, makes a genuflection, returns below the steps in the middle, takes the place of the deacon at the bishop's right, whilst the same deacon keeps that of the assistant priest at the left, and uncovers the chalice when required, kneeling with the bishop. The subdeacon receives the *Pax* after the deacon, at the usual time, if he is not to receive communion; otherwise, the bishop gives him the *Pax* immediately before the communion, which he gives him before the *Confiteor*. When the deacon sings or recites the *Confiteor*, the subdeacon goes to the Gospel side, and remains turned to the opposite side, till the bishop has said, *Indulgentiam*, &c., then he changes place with the deacon, and goes to the epistle

side remaining by the bishop, and accompanying him to the railing for the communion of the people. Returning to the altar, the subdeacon goes to the epistle side, puts wine and water into the chalice for the ablutions; puts the purifier on the bishop's fingers, unless the deacon has already returned to that side, and is there ready to minister for the ablutions; then he goes to the Gospel side, wipes the chalice, puts on it the purifier, paten, pall, veil and burse with the corporal; takes hold of it with his left, and places his right hand on it, goes down, makes a genuflection on the last step, and carries it to the side table, returns to his place, below the last step, behind the bishop, whom he follows, when he goes to the middle. At the blessing the subdeacon goes up on the highest step, receives it profoundly bowing, takes in his hand the book, or the altar card, and presents it to the bishop, to read the Gospel of St. John. After the bishop has read this, the subdeacon goes to his left side and helps the deacon to disrobe him. Which being done, he goes to the sacristy, puts off the sacred vestments and retires.

**ART. V.—***Instruction for the Inferior Ministers who attend the Bishop at Pontifical Mass and other Functions.*

**SEC. I.—***Of the Master of Ceremonies.*

1. There should be two masters of ceremonies; the first, if possible, should be either a priest, or at least in sacred orders.

2. The office of the first master of ceremonies, is to direct and conduct the whole ceremony; he should, therefore, be perfectly acquainted with what is to be done by the celebrant, and all the officers. He ought to be familiar with all the instructions given in the present work, which he ought to read frequently; and especially he ought to refresh his memory, by looking at the particular ceremonies to be performed, the day before.



3. He ought to take special care of what is to be performed by the bishop, either at his seat, or at the altar, or in any other place, and always be near him.

4. The second master of ceremonies assists the first; he ought to be likewise well conversant with this book; and his particular duty is to attend the ministers, and he should therefore remain near them.

5. During Mass, the masters of ceremonies never sit, except during the sermon. They must stand, with their heads uncovered, whilst the rest of the clergy sit, the first master of ceremonies below the steps of the bishop's seat, the second near the bench of the ministers; and a little before a reverence is to be made, or a genuflection, they ought to give a signal to the clergy. At the *Incarnatus*, and at the blessing, they kneel down.

6. At the procession, and when the clergy go from the sacristy to the church, and from the church to the sacristy, the masters of ceremonies never wear their caps, neither do they carry them.

7. At Vespers, they may sit during the Psalms; but they must rise before the *Gloria Patri*, to give the signal to the clergy to bow.

8. The second master of ceremonies, at the altar, gives the bishop's vestments to the acolytes when he is to be vested, and receives them back likewise at the altar, when he takes them off.

## SEC. II.—*Instruction for the Crosier-bearer.*

1. The crosier-bearer, when the bishop celebrates Mass, or Vespers, pontifically, may be dressed in surplice and cope; at least he must be in surplice.

2. He holds continually in his hand the bishop's crosier, whenever the bishop does not use it. He must watch the time in which he is to give or receive the crosier, and be always ready.

3. The crosier-bearer sits either on the steps of the bishop's chair, or at any other convenient place near it. He must stand whenever the bishop stands.

4. When the bishop walks, either from the chair to the altar, or from the sacristy to the sanctuary, the crosier-bearer walks after him, at the right hand of the mitre-bearer; he likewise stands at the right of the mitre-bearer, at a certain distance from the lowest step, when the bishop is at the altar, and kneels there at the elevation and communion.

5. In processions, when the bishop uses the crosier, and carries it, the crosier-bearer walks behind him; but at the procession of the blessed sacrament, when the bishop does not carry the crosier, and on similar occasions, the crosier-bearer walks alone in the middle, immediately before the clergy, dressed in sacred vestments, and carries the crosier, holding it erect with both hands.

### SEC. III.—*Instruction for the Mitre-bearer.*

1. The mitre-bearer may wear the cope over his surplice, when the bishop celebrates Mass, or Vespers, pontifically; at least he ought to be in surplice, and wear a long silk white veil, hanging from his neck; with the lower part of which he covers his hands, whenever he holds the mitre.

2. He goes to receive it at the altar, from the master of ceremonies, when the bishop is to be dressed; goes with the others before him to his seat, and carries it back to the altar, after the bishop is disrobed.

3. He sits either on the steps near the bishop's chair, or in any other convenient place; he holds the mitre whenever the bishop does not use it; he must watch the moment, in which he is to give or receive it, and be always ready; he gives it to the deacon that is at the bishop's right hand, and receives it from the deacon that is at his left.

4. The mitre-bearer must stand, whenever the bishop stands. When the bishop walks, either from his chair to the altar, or from the sacristy to the sanctuary, the mitre-

bearer walks after him at the left hand of the crosier-bearer; he likewise stands at his left, at a certain distance from the lowest step of the altar, and kneels there at the elevation and communion.

5. As the bishop generally uses two mitres, the precious and the lighter mitre, the mitre-bearer must give the precious mitre, whenever the bishop first puts it on, after having dressed; at Vespers, after the first Psalm has been begun, the mitre-bearer then places the precious mitre on the altar, at the epistle side, and carries the lighter mitre to the deacon. At the beginning of the antiphon, before the *Magnificat*, he carries the lighter mitre to the altar, and the precious mitre to the deacon. At Mass, the mitre-bearer, at the beginning of the *Gloria in excelsis*, carries the precious mitre to the altar, and the lighter mitre to the deacon; which the bishop uses till the end of the *Credo*. Then the mitre-bearer carries the precious mitre to the deacon, and the lighter mitre to the altar. The bishop uses the precious mitre till the end of Mass, whenever he has to put it on; therefore, the mitre-bearer holds it in his hand whilst the bishop is at the altar, standing, or kneeling, as has been said before. When he holds the mitre, the bands must always be outside, and hang down.

6. In processions, the mitre-bearer walks always behind the bishop.

#### SEC. IV.—*Instruction for the Book-bearer.*

1. The book-bearer is dressed in surplice. He should take care that the marks be at the proper place in the Missal, and hold it.

2. He sits in a convenient place by the candle-bearer; watches the moment in which the book is necessary, and at the first token given by the master of ceremonies, he carries it to the bishop. When the bishop reads standing, the book-bearer holds it likewise standing; when the bishop sings any thing out of the book at his chair, the book-bearer

gives it to the assistant priest, who is to hold it only during that time; then he receives it back; when the bishop reads any thing sitting, the book-bearer holds it kneeling down. Holding the book, he places the upper end of it on his head, and holds the lower on his hands. He never kneels, nor bows, whilst he is holding the book before the bishop.

SEC. V.—*Instruction for the Candle-bearer.*

1. The candle-bearer, who carries and holds the hand candlestick, which is used whenever the bishop officiates, is dressed in surplice; he sits, and remains at the right of the book-bearer; accompanies him, whenever he carries the book to the bishop's chair, and remains at his side with the candlestick in his hand, but always standing, whilst the bishop reads, or sings, any thing out of it.

2. The book-bearer, moreover, goes to the altar, and there always at the side in which is the Missal, stands by the assistant priest, holding the candle near the book.

CHAPTER XIV.

OF THE CEREMONIES TO BE OBSERVED IN PROVINCIAL COUNCILS.\*

ART. I.—*Of what is to be done before it opens.*

1. Previous notice should be given of the celebration of the Provincial Council to all the bishops of the province, and others who are to attend.

2. On the feast of the Epiphany, when the movable feasts are published, as directed in the Roman Pontifical, Part. III, *Tit. de publicatione festorum mobilium in Epiphania Do-*

\* Ex Cæremoniali Episcoporum, L. I, c. 31, et ex Pontificali Romano, Part. III, Tit. Ordo ad Synodum.

*mini*, adding to the usual formula before the publication of the movable feast, immediately following the day of the celebration of the Council, these words, *Die . . . mensis . . . hujus anni, quæ erit dominica . . . Concilium provinciale Deo adjuvante in Metropolitana Ecclesia ——— inchoabitur.*

3. On the three Sundays immediately preceding the opening of the Council, it should be published from the pulpit before the sermon, in all the churches of the province, and the prayers of the people requested for its success. It is usual on such occasions, that the bishop of each diocess order the Collect, *De Spiritu Sancto*, to be added at Mass every day till the conclusion of the Council.

#### ART. II — *How the Metropolitan Church is to be adorned and arranged.*

1. The Metropolitan, or any other church in which the Council is to be celebrated, should be adorned as for the greatest festivals. On the evening before, the bells with festive peals should announce the opening of the Council.

2. The archbishop's seat is placed at the altar. Those of the bishops on each side of the sanctuary; those nearest to the altar are to be occupied by the senior bishops, according to priority of consecration; they should be raised on a platform by one or two steps. The other clergymen may sit against the railing of the sanctuary; the vicars general of any diocess, if present, taking precedence according to priority of ordination; next the superiors of clerical congregations; next the provincials of religious orders; next the theologians according to priority of ordination. The first place is on the Gospel side. This arrangement is not quite conformable to that prescribed by the Roman Pontifical, in which it is required that the bishops should sit in a semi-circle before the archbishop, and behind them the priests; but we have adapted ours to suit best the sanctuary of our churches.

3. The archbishop's usual chair should be likewise prepared and adorned as on great festivals; with stools on each side for the two assistant deacons; also a third one for the assistant priest.

4. The seats for the deacon and subdeacon are to be placed as usual at the epistle side, where also the side table should be placed.

5. On those days on which one of the bishops sings high Mass, a faldstool should be prepared on the epistle side, on a small platform, where the officiating bishop will sit with his face turned towards the people; on the same side, near the side wall of the sanctuary, and in the same direction with it, a bench should be placed, where the deacon and subdeacon with the assistant priest sit.

#### ART. III.—*Of the opening of the Council.*

##### SEC. I.—*What is to be prepared for it.*

1. In one of the rooms of the archbishop's house, the following vestments are to be prepared:

For the archbishop, sandals and stockings, amice, alb, cincture, with red stole and cope, crosier and mitre.

For the archbishop's assistant priest, a red cope, which he puts over his surplice or on his rochet, if he is entitled to use it.

For the archbishop's assistant deacons, red vestments suitable to their order.

For each of the bishops, an amice, cope and mitre; they put the amice over their rochet.

For the officiating deacon and subdeacon, the sacred vestments of their order.

For the priests, sacerdotal vestments.

If other deacons and subdeacons be present, besides those who officiate, a sufficient number of sacred vestments suitable to their order.

For the archbishop, on the altar, a chasuble, the dalmatic and tunic, and gloves, which he puts on immediately before he begins Mass, having taken off the cope; also the pallium.

If the archbishop could not celebrate Mass, he remains in cope, and assists at the Mass celebrated by the senior bishop of the Province—who, in this case, puts on the pontifical dress in the archbishop's house, and is attended by the deacon and subdeacon, and an assistant priest.

## SEC. II.—*Of the Procession.*

1. All the prelates and clergy being dressed, the procession moves from the archbishop's house in the following order:

The censer bearer and the second master of ceremonies.

The cross-bearer between the acolytes carrying their candlesticks.

The inferior clergy in surplices, two by two,

Those in sacred orders in dalmatics, two by two.

The priests in chasubles, two by two.

The bishops in mitre and cope, two by two, according to the time of consecration, those last consecrated going before.

The senior bishop pontifically dressed to celebrate Mass, preceded by his assistant priest, and between the deacon and subdeacon, in case the archbishop could not sing it, should walk after the other bishops.

The subdeacon.

The assistant priest at the right of the deacon.

The archbishop's cross.

The archbishop between the two assistant deacons, and followed by the crosier and mitre bearers.

2. During the procession, the bells ring continually, and the clergy sing Psalms.

3. The organ is played as the procession enters the church.

4. The clergy as they arrive at the sanctuary, make a genuflection, bow to each other, and go to their places, where they remain standing.

5. When the archbishop has arrived at his seat, all the clergy sit down; and he takes off his cope, and puts on the other vestments for Mass, if he celebrate.

### SEC. III.—Of Mass.

1. The Mass is to be of the Holy Ghost, with *Gloria* and *Credo*, without any commemoration of the current Feast, or Sunday; the last Gospel is that of St. John. The archbishop wears the pallium.

2. The Mass is sung as usual. The bishops and priests in sacred vestments do not kneel at the Confession; they make it, two by two; the one that is at the right begins, the other at the left answers, at the Confession; and at the *Kyrie*. They bow to one another before they begin, and after they have finished, not only for the Confession and *Kyrie*, but also for the *Gloria*, *Credo*, *Sanctus* and *Agnus Dei*, which they recite together.

3. The deacon incenses the bishops with three double swings, and the priests in sacred vestments with two, in the order that will be pointed out for the *Pax* in the following number.

4. The *Pax* is carried by the assistant priest, first to the senior bishop, who sits first at the Gospel side, then to the second senior bishop, who sits first at the epistle side; afterwards to the priest who sits first at the Gospel side, then to the other, who sits in the first place at the epistle side.

5. The archbishop does not give the blessing at the end of Mass, but, as it will be said below, at the end of the Session.



SEC. IV—*Of the Ceremonies for the first Session or the opening of the Council.*

1. It is more convenient that the sermon, which is chiefly intended for the instruction of the people, should be preached after Mass; during this time the archbishop takes off the chasuble and tunic, and puts on the cope, either in the sacristy, or in the church at his seat.

2. The faldstool is prepared below the lowest step of the altar, in the middle. The archbishop, attended by the assistant priest and deacon, goes to the middle, salutes the bishops on each side, and kneels before the faldstool; having taken off his mitre, he intones the antiphon, *Exaudi nos, Domine*, which is continued and chanted by the choir; after the antiphon, the chanters intone the 68th Psalm,\* *Salvum me fac, Deus, quoniam intraverunt aquæ usque ad animam meam*, which is alternately sung by the clergy. After the first verse, all rise, the archbishop sits on the faldstool, which is placed in the middle of the platform of the altar, having at his side the two assistant deacons, and the assistant priest at the right of the first assistant deacon, the book-bearer and the candle-bearer holding respectively the book and the candle before him. The bishops likewise, with their mitres, and the clergy with their caps on, sit during the Psalm.

3. After the Psalm is ended, and the anthem, *Exaudi*, repeated, all rise, and the archbishop and bishops take off their mitres. The archbishop turned towards the altar, sings the prayer, *Adsumus, Domine Sancte Spiritus, &c.*, at the end of which the clergy answer, Amen. Then the archbishop sings, *Oremus*, and the prayer, *Omnipotens sempiternus Deus*; after which the clergy answer, Amen.

4. Then the archbishop, with his mitre on, kneels before the faldstool, the bishops likewise kneel with their mitres

\* It is found at the beginning of Matins of the V. Feria.

on, and all the clergy kneel at their places. The two chanters kneeling in the middle of the sanctuary sing the Litany of the Saints, to which the clergy answer.

5. When the chanters have sung the verse, *Ut omnibus fidelibus defunctis*, &c., and the clergy answered, *Te rogamus, audi nos*, the archbishop alone rises, takes the crosier in his left hand, and turned towards the clergy, sings, *Ut hanc præsentem Synodum visitare, disponere, et benedicere digneris*; the clergy answer, *Te rogamus, audi nos*. The chanters continue the Litany to the end, viz: as far as *Kyrie eleison, Christe eleison* and *Kyrie eleison*, inclusively.

6. The Litanies being ended, they all rise, the archbishop and bishops take off their mitres, the archbishop turned towards the altar, sings, *Oremus*; the first deacon, *Flectamus genua*, and the second, *Levate*. The archbishop sings the prayer, *Da quæsumus ecclesiæ tuæ*, &c.

7. The prayer being ended, the archbishop goes up to the altar, sits on the chair or faldstool placed in the middle, turning his back to the altar. The clergy sit in the mean time, and the archbishop puts the incense into the censer and blesses it, as usual. The deacon carries the Missal, and lays it on the altar, kneels, says, *Munda cor meum*, asks the archbishop's blessing, and goes with the subdeacon, master of ceremonies, censer bearer and acolytes, to the place where the Gospel is usually sung; having first made the genuflection to the altar, and bowed to the archbishop, bishops and clergy, he sings in the usual manner the Gospel, which is taken from St. Luke, c. 9, from v. 1 to 6.

8. After the Gospel, the subdeacon carries the Missal to the archbishop, who kisses it; and the deacon incenses him, as usual.

9. After the archbishop has been incensed, he takes off his mitre, and kneels before his chair, or faldstool; the bishops likewise, having taken off their mitres, and all the clergy kneel at their places. The archbishop intones the hymn, *Veni, Creator Spiritus*, and the choir continues to

sing it; after the first strophe, they all rise, and stand till the end of the whole hymn.

10. After the hymn, all sit, and the archbishop makes a Latin allocution to the Council, either as it is in the Roman Pontifical, or any other, as he pleases. Should he choose to have another discourse addressed to the Council by some one else, it may be made at this time.

11. The archbishop addresses the Fathers of the Council to this effect: *Reverendissimi Patres, Venerabiles fratres, placetne vobis ad Dei gloriam et honorem, et ad Catholicæ Ecclesiæ amplificationem Concilium provinciale . . . . legitime convocatum, et hic congregatum hodierno die aperiri et inchoari.* The bishops severally reply, *Placet, aperiatur.* Then the archbishop, in his own name and that of his colleagues, turning towards the people, says, *Christi nomine invocato decernimus Sanctam Synodum provincialem . . . . esse apertam, et ita judicamus.\**

12. The archbishop then orders his secretary to read the names of those whom he proposes as officers of the Council; which being read, he says, *Placetne vobis, venerabiles fratres, hosce in Concilii officiales eligendos.* The bishops severally answer, *Placet.* The archbishop's secretary then reads the Decree in these words: *Reverendissimus D. Archiepiscopus . . . . una cum Episcopis in hoc sacro Concilio Provinciali congregatis decernit hosce Reverendos viros in officiales hujus sancti Concilii eligendos esse, et legitime jam electos, nempe Promotorem . . . . Secretarios . . . . Magistros Cæremoniarum . . . . Cantores.*

13. The Promoter addresses the archbishop: *Illustrissime ac Reverendissime Domine, peto ut legantur Sacro-sancti Concilii Tridentini decreta de Professione fidei, et de residentia.* The archbishop addressing the bishops, says: *Venerabiles fratres, placetne vobis ut legantur decreta Concilii Tridentini de Professione fidei, et de residentia?* The bishops severally reply, *Placet, legantur.* Then the archdeacon reads the decrees.

\* Ex Concil. Rhemensis, an. 1583.

14. Then, such of the bishops as have not in a former Council made the profession of faith, approach to the front of the altar, take off their mitres, make a genuflection on the lowest step, salute the archbishop, and kneeling on the step simultaneously recite the Profession of Faith as in the Roman Pontifical. In saying the last words, *Sic me Deus adjuvet*, &c., each bishop places his right hand on the Book of the Gospel. After having made the usual genuflection and salutation, they retire to their places.

15. The archbishop then gives the solemn pontifical blessing, which the bishops receive standing, with their heads uncovered, and profoundly inclined. After this, they all retire as usual to the sacristy, where they disrobe.

#### ART. IV.—*Mode of procedure of the Council.*

1. Each day, two meetings, called Congregations, are usually held; the one private, consisting of the bishops alone, with the secretaries of the Council, in the sacristy of the Metropolitan church, or in the archbishop's house, in the morning, from about nine till twelve; the other public, in the afternoon, held in the Metropolitan church, from about four to six. To this latter are invited the Theologians of the archbishop and bishops, with the Superiors of the Religious Orders, and Clerical Bodies, and all the officers of the Council. The chief matters, which each prelate intends to submit to the consideration of the Council, are usually made known by him to the archbishop, within a reasonable time before the holding of the Council, and by the archbishop communicated to the bishops generally. The Promoter, after the opening of the Council, appoints select committees, called also Congregations, of the inferior clergy there assembled, to whom such matters as the bishops deem proper, are referred for examination. They assemble in the morning at convenient places to investigate the matters submitted to them respectively, and their written reports are read in the public Congregations; after the reading of the

reports, the Promoter suggests that any clergyman who dissents therefrom, or who wishes to propose any amendment, or to make any observation, may freely, but respectfully, deliver his sentiments. If no one rise to speak, the Promoter proposes that the report be referred to the bishops for private consideration. Should any one choose to speak, the reference is made after the sentiments have been delivered. In speaking, each clergyman follows the order in which they are seated. No clergyman speaks a second time on the same subject, unless he obtains special leave.

2. In the private Congregations of the bishops, the matters to be submitted to the consideration of the clergy are designated; the reports of the clergy are subsequently read, and the matters finally decided. Each prelate, according to priority of consecration, is free to express his sentiments on the respective matters treated of in the Council. After the matters have been canvassed, the question is put by the archbishop, and the decision made by the majority of suffrages, which are given according to the order of consecration.

3. It is usual in Councils, that all propositions be expressed in the Latin language and given in writing, and that the decrees be in the first instance drawn up in that language.

4. No special exercise of devotion is prescribed for the various Congregations. It is usual, however, to begin by the recital of the hymn, *Veni Creator Spiritus*. The evening Congregation is opened by the recital of the *Veni, Sancte Spiritus*, &c., and closed by reciting the *Sub tuum præsidium*. In this article we have stated the usages of the Baltimore Councils.

#### ART. V.—*Of the second solemn Session.*

1. On some day during the holding of the Council a second solemn session is celebrated; high Mass for the deceased bishops and clergy, is sung by one of the prelates,

the other prelates assisting in their pontifical robes; a discourse is usually pronounced after Mass, by a prelate or priest appointed for that purpose.

2. A faldstool or chair for the celebrant, is placed on a small platform in front of the altar, at the epistle side, so that the celebrant when sitting has his face towards the people. A bench for the assistant priest, deacon and subdeacon, is placed near the faldstool, parallel to the side wall of the sanctuary. The assistant priest takes his seat on it, nearest to the bishop's left hand; next to him sits the deacon on the same bench; the subdeacon sits at the side of the deacon.

3. The prelates dress in the sacristy, and proceed thence to the church, in the same order as on the first day, except that the celebrant with his assistants follows the other prelates, and walks immediately before the archbishop.

4. The prelates go to their respective seats, and the celebrant with his assistants having made a genuflection before the altar, salutes the archbishop and the prelates, and then begins Mass as usual.

5. The ceremonies of the Mass are the same as on other occasions, with the following exceptions. After the Confession the bishop ascends to the altar and kisses it, and then having received the mitre, makes a profound bow to the cross and goes directly, *per breviorē*, to the faldstool, where the subdeacon having taken off the mitre, the celebrant and assistants standing with their faces turned to the altar, the celebrant reads the *Introit*, and says the *Kyrie*; he turns to the people to say, *Dominus vobiscum*, and turns again to the altar, to say the prayer. He sits whilst the subdeacon sings the epistle, which being terminated, he himself reads it with the *Tract*, *Sequentia*, *Munda cor meum*, and the Gospel. The *Offertory* is read by him standing with his face towards the altar: which posture is observed whenever he reads, or sings, any thing standing.

6. At the end of the Mass, the celebrant with his assistants retires to the sacristy, and the archbishop from his chair, performs the absolution of the dead as usual.

7. After the absolution, the black ornaments are laid aside, and the prelates put on copes. The ceremonies of the session are performed as prescribed in the Roman Pontifical, for the second day of the synod, beginning with the anthem, *Propitius esto peccatis nostris, Domine, ne quando dicant gentes : ubi est Deus eorum ?* and the Psalm 78, *Deus, venerunt gentes in hæreditatem tuam*, &c., which may be found in the Breviary, at Fer. V ad Matutin. The prelates and clergy kneel while the anthem and first verse of the Psalm are sung, and then resume their mitres, and sit until the end of the Psalm, as directed in the first session. The prayers are then sung by the archbishop; after which he resumes his seat on the platform of the altar, and puts in, and blesses the incense, and gives the blessing to the deacon; then all the prelates and clergy rise, and stand with their heads uncovered, while the deacon sings the Gospel, *Designavit Dominus*, Luke 10th, from the 1st verse to the 9th inclusive, with the usual ceremonies.

8. Afterwards, all kneel with their heads uncovered, whilst the first verse of the hymn, *Veni Creator Spiritus*, is sung, which being intoned by the archbishop, is continued by the choir and clergy. After the first verse, all rise, and stand until the termination of the hymn. Then all resume their seats, and the archbishop addresses them in the words of the Pontifical, or others, if he thinks proper. Such decrees as have been already agreed on, may be then read : and the assent of the Fathers asked, after which the pontifical blessing is given, and all depart.

#### ART. VI.—*Of the third solemn Session.*

1. On the last day of the Council, the third solemn session is held. The prelates wear copes and mitres as in the

other sessions. Solemn Mass is celebrated by the archbishop, or by one of the bishops.

2. When one of the bishops celebrates, he proceeds before the archbishop, to the sanctuary, as before expressed; and observes the other peculiar ceremonies stated in the preceding article. On ascending to the altar, after the Confession, he makes the usual incensing, and then having received the mitre, he stands at the epistle side of the altar, with his face turned towards the side wall and is incensed by the deacon. He then retires to his faldstool and reads the *Introit*. The censer bearer, in the mean time, carries the censer to the assistant priest of the archbishop, who incenses the archbishop. After the Gospel, the celebrant is incensed by the deacon, and then the archbishop by his assistant priest. After the *Offertory*, the celebrant is incensed by his deacon, the archbishop by his assistant priest, and the prelates by the deacon, with three double swings, the clergy in sacred vestments, with two, and the inferior clergy with one.

3. The *Pax* is given by the celebrant, first to the assistant priest of the archbishop, who advancing to the altar, kneels down as usual, whilst the previous prayer is recited. The deacon and subdeacon then receive the *Pax* from the celebrant. In the mean time, the assistant priest of the archbishop gives the *Pax* to the archbishop, who immediately gives it to his assistant deacons. The assistant priest of the celebrant, after the deacon and subdeacon have received the *Pax*, goes to the assistant priest of the archbishop, and from him receives the *Pax*, which he subsequently gives to the first prelate on each side, and to the first among the clergymen. The bishop, who receives from him the *Pax*, gives it to the next, and so on.

4. The celebrant does not give any blessing at the end of Mass, but having secretly said the prayer, *Placeat*, &c., recites the Gospel of St. John, and with his attendants retires to the sacristy.



5. The archbishop advances towards the altar and kneels by his faldstool below the lowest step. He begins the anthem, *Exaudi nos, Domine, quoniam benigna est misericordia tua, et secundum multitudinem miserationum tuarum respice nos, Domine*: which is chanted as the Psalm, *Salvum me fac, Deus*, on the first day. Then three prayers are sung by the archbishop, and the Gospel is sung, taken from the 18th chap. of St. Matt. from the 15th to the 22d v. The hymn, *Veni Creator*, is sung as in the preceding sessions. The archbishop, seated on his faldstool on the platform of the altar, addresses his brethren in the words of the Pontifical, or in such other terms as he deems expedient. A sermon is delivered by a prelate, or priest, appointed by the Council, unless it has been already delivered during Mass, or subsequently. The secretary of the Council, by order of the archbishop, reads the decrees which have been prepared in the private Congregations of the prelates, and the Promoter solicits that they be publicly approved of and confirmed by the Council, in these words: *Reverendissime Pater, ego N. hujus Sancti Concilii promotor, peto ut decreta hæc quæ lecta sunt a patribus hujus Concilii approbentur et confirmentur, ad ecclesiæ Catholicæ augmentum*. Then the archbishop proposes them to the judgment of the prelates, in these words: *Placetne vobis, Venerabiles Fratres, hæc quæ lecta sunt decreta approbare et confirmare*. The bishops severally reply, *Placet, approbamus, confirmamus*. Then the secretary reads the decree in these words: *Nos N. N. Archiepiscopus alique episcopi in hoc Sacro Concilio adunati decreta hæc quæ mox lecta sunt, approbamus, et confirmamus*. Then the prelates sign the decrees, which are placed by the secretary on the altar; the archbishop first subscribes, in these words, *Ego N. Archiepiscopus . . . . . definienti subscripsi*. The archbishop having retired from the altar to his seat, the other bishops, according to priority of consecration, successively advance towards the high altar, and having made a genuflection and saluted the archbishop,

severally subscribe the decrees in these words, *Ego N. epis. N. definiens subscripsi.*

6. The archbishop having returned to the faldstool, on the platform of the altar, the Promoter solicits that the Council be terminated, in words of this import: *Reverendissime Pater, ego N. hujus S. Concilii Promotor, peto ut huic Concilio Provinciali finis jam fiat.* The archbishop inquires into the wishes of the Fathers in words to this effect: *Venerabiles Fratres, placetne vobis ad Dei Omnipotentis laudem hujus Concilii Provincialis finem jam fieri.* The Fathers severally answer, *Placet.* The secretary then reads the Decree in these terms: *Nos N. Archiepiscopus . . . . . alique Patres qui huic Concilio Provinciali intersumus, cum absoluta sint quæ pro temporis ratione agi gerique posse videbantur, cumque pastoralis cura ad ecclesiarum nostrarum status et pastorales vigilias revocet, propterea huic Sancto Concilio finem imponi censuimus.*

7. The prayer, *Nulla est, Domine*, as in the Roman Pontifical, is then sung by the archbishop.

8. Afterwards the Acclamations are sung by the archdeacon, the prelates and clergy singing the responses.

9. After the Acclamations, the *Te Deum* is sung, and after it, the prayer, *Pro gratiarum actione; Deus cujus misericordiæ non est numerus*, &c. The archbishop then having returned to his seat, gives the *Pax* to each of the bishops; each of them, as he advances to receive it, retaining his mitre, salutes the archbishop. Each bishop subsequently gives the *Pax* to all of his brethren in their respective places.

10. The Session closes with the solemn blessing of the archbishop. The deacon sings, *Recedamus in pace*, and the clergy respond, *In nomine Christi.* They then return to the sacristy, and disrobe as usual.

## CHAPTER XV.

*Of the Ceremonies to be observed in Diocesan Synods.*

1. The priests and clergymen of every grade, who by right or custom are bound to come to the Synod, assemble in the city, or such other place, as the bishop may prescribe.

2. On the first day of the Synod, at a very early hour in the morning, the bishop in his ordinary episcopal dress, (*cappam indutus*) accompanied by all the clergy in surplice, goes to the church, puts on the pontifical vestments at his seat, celebrates the Mass of the Holy Ghost, and gives communion to the clergy. At the end of Mass the faldstool or seat, is placed on the floor of the sanctuary, near the lowest step about the middle of the altar; and another seat on the platform of the altar, (the faldstool, however, may suffice, and be placed on the platform at the proper time.)

3. The bishop, over his rochet, or over his surplice, if he be a regular, puts on the amice, stole, red cope, and precious mitre; and bearing his pastoral staff, goes before the altar; the deacon and subdeacon, in red ornaments, such as they use at Mass, accompanying him, one on each side. Kneeling there before the faldstool, and having laid aside the mitre, he begins the antiphon, *Exaudi nos, Domine*, &c., which the choir continues. The Psalm 68, *Salvum me fac Deus*, is then sung. After the first verse, the bishop sits with the mitre, and so remains until the antiphon is repeated, after the conclusion of the Psalm.

4. The bishop rises, and turning towards the altar, after the mitre has been taken off, says the prayer, *Adsumus Domine*, &c., to which all reply, Amen. He then says, *Oremus, Omnipotens sempiterne Deus*, &c., as in the Pontifical.

5. At the end of this latter prayer, the bishop, having put on the mitre, kneels, leaning on the faldstool, and all

the clergy kneel, whilst the chanters sing the Litany. After the verse, *Ut omnibus fidelibus defunctis*, &c., the bishop rises, and holding his crosier in his left hand, standing with his face towards the Synod, says, *Ut hanc præsentem Synodum visitare, disponere, et benedicere digneris*, R. *Te rogamus, audi nos*. In saying this, he makes the sign of the cross over all; and then he again kneels as before until the end of the Litany.

6. The Litany being sung, all rise, and the bishop, laying aside his mitre, says, with his face turned towards the altar, *Oremus*. The deacon says, *Flectamus genua*. The subdeacon, *Levate*. Then the bishop recites the prayer, *Da quæsumus*, &c. This being finished, he resumes the mitre, ascends to the seat prepared for him on the platform of the altar, and sits with his back towards the altar. He puts incense into the censer, and blesses it, as usual. The deacon, in red dalmatic, preceded by the censer bearer and acolytes, and by the subdeacon in tunic, after the pontifical blessing, sings the Gospel, Luke 9, v. 1, 6. The subdeacon then presents the book of the Gospels to the bishop to kiss, and the deacon subsequently incenses him. The bishop then putting off his mitre, kneels before the seat, with his face towards the altar, and all the others kneel at the same time, in their respective places. The hymn *Veni Creator Spiritus*, is begun by the bishop, and continued by the choir. After the first verse, the bishop rises, and stands without his mitre, and with his face towards the altar, until the end of the Hymn; and in like manner, all the others rise with the bishop. Then all sit, and the bishop having resumed the mitre, and seated himself on the platform of the altar, addresses them in the words of the Pontifical, or others, at discretion.

7. After the address, or before, as the bishop may think proper, a discourse is delivered by some learned priest, who in it treats of ecclesiastical discipline, of the divine mysteries, and of the correction of abuses, according as the

bishop may think fit. After the discourse, any complaints that the clergy may think fit to put forward, may be made.

8. Then the archdeacon reads aloud from the pulpit, the Decrees of the Council of Trent, regarding residence and the profession of the faith, which all who are bound to it, make in the hands of the bishop, according to the form prescribed in the pontifical.

Finally, all are charitably admonished to conduct themselves with edification in all respects during the Synod. The bishop, after the admonition, gives the solemn blessing.

9. On the second day of the Synod, the clergy assemble again in the church, and Mass being ended, the bishop dressed as on the first day, proceeds to the foot of the altar, accompanied by the deacon and subdeacon, who likewise are dressed as on the preceding day; then kneeling before the baldstool, and having laid aside his mitre, he begins the antiphon, *Propitius esto*, which is continued by the choir. The 78th Psalm, *Deus, venerunt gentes*, is then sung. After the first verse, the bishop sits down, resumes his mitre, and remains seated, until the antiphon is repeated at the end of the Psalm.

10. The antiphon having been repeated, the bishop lays aside the mitre, rises and turning towards the altar, says the prayer, *Nostrorum tibi*, &c., and the other prayers marked in the Pontifical.

11. Then the bishop ascends to the seat prepared for him, on the platform of the altar. After this, the deacon presents the censer. The bishop puts incense into the censer, then gives his blessing to the deacon, who afterwards proceeds to sing the Gospel, with the accustomed ceremonies; the bishop having taken off his mitre, stands at his seat turned towards the deacon.

12. When the Gospel has been sung, the bishop kisses the book, and is incensed. Then the bishop kneels before his seat, and the clergy kneeling also at their places, he intones the Hymn, *Veni, Creator*, which is continued by the choir till the end, as on the first day. After the first

verse, the bishop rises and stands with the mitre on, his face being towards the altar; the clergy likewise stand until the end of the hymn. The hymn being sung, they sit in silence. Then the bishop being seated, and having received the mitre, addresses the clergy in the words of the Pontifical, or others, at his discretion.

13. After the address, or before it, if the bishop thinks proper, a discourse is delivered by some learned priest, who treats of ecclesiastical discipline, or of other subjects at the pleasure of the bishop. After this, the archdeacon reads the decrees of the Holy See, or of Provincial Councils, which have not yet been promulgated, or any others the bishop may direct. Afterwards the Diocesan Constitutions are read, which are to be approved of by the Synod. Then the suffrages are taken, and those which are approved of, are confirmed. This being done the bishop rises, and gives his solemn blessing as on the preceding day. Then all retire.

14. On the third day, the clergy being assembled in the church, at the end of Mass, the bishop dressed as on the preceding days, accompanied by the deacon and subdeacon, makes a genuflection on the lowest step, in the middle of the altar, and laying aside his mitre, commences the antiphon, *Exaudi nos, Deus*, which is continued by the choir. Then is intoned the 68th Psalm, *Salvum me fac, Deus*, as on the first day, and the antiphon is repeated at the end of it. After the first verse, the bishop takes his seat in the middle of the altar, resumes his mitre, and remains sitting until the antiphon is repeated. When this is sung, he puts aside his mitre, rises and turning towards the altar, says, *Oremus. Ad te, Domine*, and the other prayers mentioned in the Pontifical. When these are said, he resumes his mitre, and sits on the faldstool prepared for him. Then the deacon with the censer bearer, comes to him, and the bishop puts incense into the censer. Then he gives his blessing to the deacon, who proceeds to sing the Gospel at the accustomed place, with the usual

ceremonies: the bishop standing before his seat, without his mitre, and turned towards the deacon.

15. After the Gospel, the book is brought to the bishop to be kissed, and the deacon incenses him. The bishop having taken off his mitre, kneels before his seat, turned towards the altar, and all the others likewise kneeling, he intones the hymn, *Veni, Creator Spiritus*, which is continued by the choir to the end. The first verse having been sung, the bishop rises, turned towards the altar, without his mitre, and remains standing till the end. The hymn being ended, all sit in silence. Then the bishop being seated with his mitre, addresses the Synod, if he pleases, in the words which follow: *Venerabiles fratres*, &c., or he may direct that some learned priest should deliver a discourse on the topics herein mentioned.

16. Then the constitutions are read, which are to be approved by the Fathers: which being approved, if it seems good to them, and all things being concluded, the bishop being seated and having his mitre on, recommends himself to the prayers of all. When the names of those who ought to be present, are read out, each one rises and answers, *Adsum*. A fine is inflicted on the absent. Then the bishop being still seated with his mitre on, admonishes those who are present, in the words of the Pontifical, *Fratres dilectissimi*, &c., or in other words at discretion.

17. Then the bishop lays aside his mitre, and rising, turns towards the altar, and says the prayer, *Nulla est*, &c., afterwards, he gives his solemn blessing. After this, the arch-deacon standing by his side, says, *Procedamus in pace*, to which all answer, *In nomine Christi*. Then all rise, and accompany the bishop to his house.

18. If either on the first or second day, all the business of the Synod be terminated, the Synod may be concluded in the manner here prescribed for the third day.

## CHAPTER XVI.

## OF THE SOLEMN ADMINISTRATION OF THE SACRAMENT OF CONFIRMATION.

ART. I.—*Things to be prepared.*

1. On the Gospel side of the sanctuary, the bishop's chair raised on a platform by two or three steps, with a canopy over it, and hangings behind it.

2. On the altar, the bishop's vestments, viz. the amice, stole, cope, mitre and crosier.

3. On the side table, the pontifical book, the candlestick with a candle, the vessel containing the holy chrism, on a small plate, a sufficient quantity of cotton to wipe the forehead, (this cotton should be divided in small balls for greater convenience,) a ewer and basin, to wash the bishop's hands, clean towels on a plate, some slices of bread, neatly cut and arranged on another small plate, for the same purpose.

4. Outside of the sanctuary, but near the rails, some benches for those who are to be confirmed; all the men at the epistle side, and the women at the Gospel side.

5. Those who are to be confirmed, should have been previously instructed and prepared by the sacrament of Penance; and it is advisable that they receive on the same day, the Holy Communion, which may be done either at the bishop's Mass, or at the high Mass, as may be deemed most convenient. Each ought to have a ticket, on which should be written the Christian and family name, which each should hold in the hand, when he kneels to receive confirmation, and give to the clergyman who attends the bishop. This will answer the double purpose of suggesting the Christian name to the bishop, and of recording it, together with the family name, in the Register.



6. Where it is customary to have sponsors, these should be placed behind the persons to be confirmed, and should be no more than one for each, and of the same sex as the person to be confirmed.

7. It is customary in some places to add another name on this occasion, especially if that which they have, be not of some saint. The adopted name ought to be written after the name received at baptism, and called with it by the bishop.

8. It is proper that the solemn administration of Confirmation should be made at high Mass, either before it commences, or, as it seems more convenient, especially if the persons to be confirmed receive communion at it, after Mass.

9. There should be four boys dressed as those who usually attend at high Mass, one to hold the mitre, another the crosier, another the book, and another the candlestick.

#### ART. II.—*Of the administration of the Sacrament of Confirmation.*

1. At the stated hour, the bishop attended by the clergy, and preceded by the acolytes, goes to the church; on arriving before the altar, he makes a genuflection, kneels on the lowest step, and prays for a while with the clergy; then he goes to his seat: there he takes off his cape, washes his hands, puts on the above mentioned vestments, which are carried before him by the acolytes, puts on the mitre, and having taken the crosier in his left hand, goes to the altar.

If Confirmation be given after high Mass, the bishop might assist at it in mitre and cope; in this case, after he has been vested, he goes to the altar to begin Mass; the priest who celebrates Mass ought to come to the sanctuary in his sacerdotal dress, walking immediately before the bishop; having made a genuflection, when the bishop goes to his chair, the celebrant should go to his seat, and remain there sitting, until the bishop is dressed, then he goes to

the altar, places himself at the left of the bishop, and does every thing as directed for high Mass celebrated in presence of the bishop.

2. On arriving at the altar, the bishop kneels, and although it is not prescribed by the Pontifical, the hymn, *Veni Creator Spiritus*, and the prayer, *Deus qui corda fidelium*, are generally sung. Then, either the bishop or some other clergyman, if the bishop chooses, gives an instruction on the holy sacrament of Confirmation.

3. After the instruction, the persons to be confirmed are directed to kneel at the rails, holding the tickets in their hands; then the bishop turned towards them, takes off his mitre, sings, *Spiritus Sanctus*, &c., and all the rest as in the Roman Pontifical, with the prayer, *Omnipotens semperterne Deus*, extending his hand on them.

4. The prayer being ended, the bishop puts on the mitre, takes the crosier in his left hand, and goes to the rails, where he anoints the foreheads of the persons whom he confirms, and having said, *In nomine Patris*, &c., the attending clergymen answer, *Amen*. One of them, at his right, holds the vessel with the chrism, the other, at his left, wipes the foreheads of those who have been anointed, with the cotton, which an acolyte holds on a plate near him; and either he or another clergyman, takes the tickets from the hands of the persons to be confirmed, and suggests their Christian name to the bishop.

5. When the bishop has confirmed the men at the epistle side, and as he continues to confirm the women at the Gospel side, if there be more than one row of them, the men already anointed are directed to retire, walking one after the other, behind the last row, and those of the second row take the place of the first at the rails, those next to them advancing forward; the same is done when the women at the Gospel side are anointed; and so on successively.

6. The bishop having anointed all those who were to be confirmed, goes to his seat: the acolytes carry to him the ewer with the basin, the towel and the plate with slices

of bread: he washes his hands, and in the meanwhile the choir sings, *Confirma hoc Deus*, &c., or if there be no choir, the bishop's attendants read it; then he returns to the altar, and turned towards it, sings the verses, *Ostende*, &c., the prayer, *Deus, qui apostolis*, &c.; afterwards, he turns towards the confirmed, blesses them, as in the Pontifical, gives them the admonitions suggested by the Roman Pontifical, and tells them to say once, *I believe in God, Our Father and Hail Mary*.

7. It is proper that the pastor of the congregation should say aloud with the confirmed, the above prayers enjoined by the bishop, before they leave the church.

8. The bishop returns to his seat takes off the sacred vestments, puts on the cape, and accompanied by the clergy, after a short prayer before the altar, retires.

## CHAPTER XVII.

### OF THE EPISCOPAL VISITATION OF PARISHES.\*

ART. I.—*Of the Bishop's reception, when he visits the Parishes of his Diocess.*

1. As it would be inconvenient in this country to make the solemn procession as directed in the Roman Pontifical, the essential part of the ceremony might be performed when he goes to the church to administer Confirmation, or the first time the faithful meet in it after his arrival in the parish.

2. He proceeds, accompanied by the clergy, from the priest's house, if near the church, or from the sacristy to the church. On entering it, the clergy or the choir sing the response, *Ecce Sacerdos magnus qui in diebus suis placuit Deo*, &c., in the office, *Confessoris Pontificis*; and the parish priest offers to the bishop the sprinkle with holy water;

\* Ex Pont. Rom. Part 3.

the bishop having received it, first applies it to his own forehead, and then sprinkles the others; then the priest presents to him the boat, and the bishop puts incense into the censer, and the parish priest incenses him. Afterwards, they all go before the high altar, there the bishop kneels before the faldstool, or the praying desk, placed below the steps, in the middle; the clergy likewise kneel, and pray for a short time. In the mean time, the parish priest standing with his head uncovered, at the corner of the altar, on the epistle side, sings what follows:

*V.* Protector noster aspice, Deus.

*R.* Et respice in faciem Christi tui.

*V.* Salvum fac servum tuum.

*R.* Deus meus, sperantem in te.

*V.* Mitte ei, Domine, auxilium de Sancto.

*R.* Et de Sion tuere eum.

*V.* Nihil proficiat inimicus in eo.

*R.* Et filius hominis non apponat nocere ei.

*V.* Domine, exaudi orationem meam.

*R.* Et clamor meus ad te veniat.

*V.* Dominus vobiscum.

*R.* Et cum spiritu tuo.

#### OREMUS.

Omnipotens Sempiternus Deus, qui facis mirabilia magna solus, prætende super hunc famulum tuum et cunctas congregationes illi commissas spiritum gratiæ salutaris, et ut in veritate tibi complacet, perpetuum ei rorem tuæ benedictionis infunde. Per Christum Dominum nostrum. *R.* Amen.

3. The choir sings an antiphon in honor of the patron Saint; and whilst the verses are sung, the bishop rises, goes up to the altar, kisses it in the middle, then goes to the epistle side, and there standing, turned towards the altar, sings the prayer of the same saint.

4. When the visit is the first that the bishop makes to the parish, instead of the above prayer, *Omnipotens, &c.*, the parish priest sings the following:

## OREMUS.

Deus, omnium fidelium pastor et rector, famulum tuum N. quem Ecclesiæ tuæ præesse voluisti, propitius respice, da ei quæsumus verbo et exemplo, quibus præest proficere, ut ad vitam una cum grege sibi credito perveniat sempiternam. Per Christum Dominum nostrum. *R.* Amen.

On the subsequent visits which the bishop makes to the parishes of his diocese, instead of the above prayer, the following is said :

## OREMUS.

Deus humilium visitator, qui eos paterna dilectione consolatoris, prætende societati nostræ gratiam tuam ; ut per eos, in quibus habitas, tuum in nobis sentiamus adventum. Per Christum Dominum nostrum.

5. After the prayer, the bishop gives the solemn blessing to the people, saying as usual, *Sit nomen Domini benedictum*, &c., and the Indulgences are published.

6. He then addresses the people, or if he chooses, after the Gospel at high Mass.

7. High Mass is then celebrated as usual, with the ceremonies to be performed when the bishop is present.

8. After Mass, the bishop puts on the amice, alb, cincture, and the black stole and cope, with the plain mitre, and standing near the altar, turned towards the people, intones the anthem, *Si iniquitates*, and says alternately with the clergy, the Psalm, *De profundis*, &c., and after it, *Requiem*, &c.; repeats the anthem, *Si iniquitates observaveris, Domine, Domine, quis sustinebit?* Then, having taken off the mitre, he says :

Kyrie eleison.

*R.* Kyrie eleison.

Kyrie eleison.

Pater noster, &c., which is continued secretly.

Et ne nos inducas in tentationem.

*R.* Sed libera nos a malo.

- V.** In memoria æterna erit justus.  
**R.** Ab auditione mala non timebit.  
**V.** A porta inferi.  
**R.** Erue Domine animas eorum.  
**V.** Requiem æternam dona eis Domine.  
**R.** Et lux perpetua luceat eis.  
**V.** Domine, exaudi orationem meam.  
**R.** Et clamor meus ad te veniat.  
**V.** Dominus vobiscum.  
**R.** Et cum spiritu tuo.

## OREMUS.

Deus qui inter Apostolicos sacerdotes famulos tuos pontificali fecisti dignitate vigere; præsta quæsumus, ut eorum quoque perpetuo aggregentur consortio. Per Christum Dominum nostrum. **R.** Amen.

9. The prayer being ended, if the grave-yard be adjacent to the church, the bishop, preceded by the cross, the acolytes with the candlesticks, and two others with the censer, and the holy water vase and sprinkle, and all the clergy, two by two, go in procession to the grave-yard; but if it be not convenient to the church, they go to the middle of the church, where a cenotaph, with at least four candles is placed, and the bishop makes the absolution of the dead. The choir and clergy while going, sing, *Qui Lazarum resuscitasti a monumento fætidum, Tu eis, Domine, dona requiem et locum indulgentiæ.* **V.** *Qui venturus es judicare vivos et mortuos, et sæculum per ignem, Tu eis, &c.* Then the anthem, *Si iniquitates*, is intoned, the Psalm, *De profundis* is sung, and the anthem repeated.

10. On arriving at the grave-yard, or at the cenotaph, the response, *Libera me Domine*, is sung, and repeated as usual; the bishop puts incense into the censer; after the *Kyrie eleison* has been sung thrice, the bishop sings, *Pater noster*, which is continued secretly, sprinkles and incenses as usual, and says:

**Et ne nos inducas in tentationem.**

- ℞. Sed libera nos a malo.  
 V. In memoria æterna erunt justi.  
 ℞. Ab auditione mala non timebunt.  
 V. A porta inferi.  
 ℞. Erue, Domine, animas eorum.  
 V. Requiem æternam dona eis, Domine.  
 ℞. Et lux perpetua luceat eis.  
 V. Domine, exaudi orationem meam.  
 ℞. Et clamor meus ad te veniat.  
 V. Dominus vobiscum.  
 ℞. Et cum spiritu tuo.

## OREMUS.

Deus qui inter Apostolicos sacerdotes famulos tuos sacerdotali fecisti dignitate vigere, præsta quæsumus ut eorum quoque perpetuo aggregentur consortio.

Deus veniæ largitor, et humanæ salutis amator, quæsumus clementiam tuam, ut nostræ congregationis fratres propinquos et benefactores, qui ex hoc sæculo transierunt, Beata Maria semper virgine intercedente, cum omnibus sanctis tuis, ad perpetuæ beatitudinis consortium pervenire concedas.

Deus, cujus miseratione animæ fidelium requiescunt, famulis et famulabus tuis omnibus hic et ubique in Christo quiescentibus, da propitius veniam peccatorum, ut a cunctis reatibus absoluti tecum sine fine lætentur. Per Christum Dominum nostrum. ℞. Amen.

V. Requiem æternam dona eis Domine.

℞. Et lux perpetua luceat eis.

Then two singers sing, *Requiescant in pace.* ℞. Amen.

The bishop, raising his hand, makes the sign of the cross on the grave-yard, or on the cenotaph, puts on his mitre, and returns to the sanctuary, saying alternately with the clergy, the Psalm, *Miserere.*

11. On arriving before the altar, the bishop takes off the mitre, makes a genuflection on the lowest step, and standing before it in the middle, turned towards the altar, says: Kyrie eleison.

Christe eleison.

Kyrie eleison.

Pater noster, &c.

Et ne nos inducas in tentationem.

R. Sed libera nos a malo.

V. A porta inferi.

R. Erue Domine, animas eorum.

V. Domine exaudi orationem meam.

R. Et clamor meus ad te veniat.

V. Dominus vobiscum.

R. Et cum spiritu tuo.

#### OREMUS.

Absolve, quæsumus, Domine animas famulorum, famularumque tuarum ab omni vinculo delictorum, ut in resurrectionis gloria inter sanctos et electos tuos resuscitati respirent. Per Christum Dominum nostrum. R. Amen.

12. This being ended, the bishop takes off his black cope and stole, and puts on a white cope and stole, and begins the visitation by the tabernacle, where the blessed sacrament is kept, then proceeds to the baptismal font, to the place where the sacred oils are kept, also to that where the relics are kept; visits and inspects the altars, chapels, sacristy, the sacred vestments, the confessionals, and every thing relating to the divine worship; also the Parish Registers, the grave yard, &c.

13. He gives Confirmation at the time he deems most convenient, as directed in the foregoing chapter.

14. When the bishop has completed the visitation, he goes in his usual dress to the church, and standing before the altar, at the epistle side, he says the Psalm, *De profundis*, *Requiem æternam*, the anthem, *Si iniquitates*, *Pater noster*.

Et ne nos inducas in tentationem.

R. Sed libera nos a malo.

V. A porta inferi.

R. Erue, Domine, animas eorum.



**V.** Requiescant in pace.

**R.** Amen.

**V.** Domine, exaudi orationem meam.

**R.** Et clamor meus ad te veniat.

**V.** Dominus vobiscum.

**R.** Et cum spiritu tuo.

**OREMUS.**

Deus cujus miseratione animæ fidelium requiescunt, famulis et famulabus tuis omnibus hic et ubique in Christo quiescentibus, da propitius veniam peccatorum, ut a cunctis reatibus absoluti, tecum sine fine lætentur. Per Christum Dominum nostrum. **R.** Amen.

## PART II.

### **The different Solemnities in the course of the year,**

**AT WHICH THE BISHOP OFFICIATES,**

**OR IS PRESENT.**

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CHAPTER I.

Of the commemoration of all the faithful departed.

1. On All-Saints' day, for the second Vespers, a black altar veil is to be placed under the white one; the latter is to be removed by the acolytes, soon after the solemn Vespers of the day.

2. After these Vespers, the bishop and the clergy take off the sacred vestments, the bishop at his seat, and the clergy (as quickly as possible) in the sacristy; the latter return to the sanctuary, and the bishop goes to his choir stall, if there be such, otherwise he remains in his seat, without an assistant priest and deacon.

3. Vespers for the dead are sung as directed in Part I, of this book, chapter IX.

4. After Vespers, in Cathedral churches, Matins and Lauds for the dead are sung, as directed in Part I, chapter X.

5. The next day, a Pontifical Mass is celebrated by the bishop, as in Part I, chapter XI.

6. After Mass, the absolution is made by the bishop, either at his seat, or at the cenotaph, as directed in Part I, chapter XI

CHAPTER II.

Of the Sundays in Advent.

1. If the bishop officiates on these Sundays, the assistant deacons, the officiating deacon and subdeacon, instead of dalmatics, use folded chasubles, which have the same form as the usual chasubles, but that part which hangs before, is shorter, and does not hang farther than the cincture. Where there are none for this purpose, the others may be used, if folded so as not to hang farther than the cincture. The same are used by the ministers for all high Masses celebrated either in the presence, or in the absence of the bishop. However, on the third Sunday in Advent, the ministers use dalmatics and tunics of rose color. If the fourth Sunday falls on Christmas Eve, dalmatics of violet color are also used.

2. The bishop, instead of *Pax vobis*, says *Dominus vobiscum*.

3. The subdeacon, whilst the celebrant sings the last Collect, takes off his folded chasuble, sings the epistle without it, and having received the bishop's blessing, puts on the folded chasuble again.

4. The deacon also, before the first *Alleluia* is sung, takes off his chasuble, puts on the large stole over the other, and remains so till after the celebrant's communion; he then takes off the large stole, and puts on the folded chasuble.

5. What has been said above, n. 3, and 4, is to be observed also in other high Masses, celebrated either in the presence, or in the absence of the bishop.

CHAPTER III.

Of Christmas.

1. On Christmas Eve, the first Vespers are sung as directed page 218.

2. The following night, Matins are sung as directed p. 223.

3. What follows is to be particularly observed for these Matins :

4. The church and sanctuary must be illuminated with a sufficient number of candles.

5. Another table, besides the usual side table, is to be prepared, and all the sacred vestments for the Pontifical Mass should be placed on it; also a cope to be worn by the bishop during the *Te Deum*.

6. At the third nocturn, whilst the choir sings the Psalm, *Misericordias Domini*, the bishop, attended by the two assistants in surplice, reads the antiphon and Psalms for the preparation of Mass, out of the book, which is held open before him by an acolyte, who has at his side another acolyte with a candlestick; and in the mean time the bishop's stockings and sandals are put on. The deacon and subdeacon go also, at the beginning of the third nocturn, to the sacristy, where they put on the sacred vestments. The bishop ought to finish the preparation in time to be ready to sing, *A vinculis*, &c., before the Lessons. The two assistants, after the preparation, return to their seats; but they go again to the side of the bishop, when he sings the last Lesson; after which, having intoned the *Te Deum*, the deacon and subdeacon go to his side; and the two assistants go to put on the sacred vestments; the acolytes, with the book and candlestick, go before the bishop; the master of ceremonies, having given the bishop's vestments to the acolytes, goes also with them before the bishop, who, after having put on the stole, receives the

cope, and remains standing till the end of the *Te Deum*; he then sings, *Dominus vobiscum* and the prayer; after which he repeats *Dominus vobiscum*, and whilst the singers sing, *Benedicamus Domino*, the bishop takes off the cope, puts on the other vestments for Mass, which he celebrates as usual. During the *Te Deum*, the clergy put on the sacred vestments.

7. At the *Incarnatus*, the bishop and all the clergy kneel.

8. The bishop does not take the ablutions, because he is to sing the third Mass; he washes his fingers in another chalice or vessel.

9. Lauds are sung as directed page 225.



CHAPTER IV.

Of the Festivals between Christmas and Candlemas.

1. The bishop may celebrate these festivals with more or less solemnity, as he thinks proper.

2. However, on New Year's day, he ought to assist at Mass in cope, as directed page 245.

3. On the Epiphany, he ought to celebrate Pontifically, as directed page 226.

On the same day, after the Gospel has been sung, a clergyman in cope goes to the pulpit, and publishes the movable feasts, singing what is prescribed for this purpose in the Roman Pontifical.

4. On other festivals, the bishop may assist at Mass in cape or in his long robe, as directed page 245.

CHAPTER V.

OF CANDLEMAS.

Things to be prepared.

1. In the sanctuary, between the bishop's seat and the altar, a table entirely covered with a white linen cloth, and on it a sufficient number of candles for the bishop and clergy.

2. On the side table, besides every thing necessary for high Mass celebrated in presence of the bishop, the holy water vase, the basin, ewer, towels on a plate, and some slices of bread on another plate, for cleansing the bishop's hands; an apron beautifully embroidered to be put on the bishop's knees at the distribution of the candles.

3. Near the side table, the processional cross; and in a convenient place the censer with the incense boat, a chafing dish with fire and tongs.

4. In front of the altar, a violet veil over another of a white color, to be removed after the procession, unless the Mass be not of the blessed Virgin.

5. On the altar, the bishop's ornaments, viz. the violet cope and stole, the pectoral cross, the cincture, alb, amice and mitre, besides the crosier at the angle between the altar and the steps.

6. In the sacristy, a violet cope for the assistant priest, two violet chasubles folded, with two cinctures, albs and amices for the assistant deacons, and violet vestments for all the clergy, as before directed.

7. The clergy put on their vestments in the sacristy; the bishop goes thither as before directed.

They go out from the sacristy to the sanctuary, as directed page 230.

The bishop is vested as prescribed at page 231.

8. The bishop being vested, takes off the mitre and rises; the acolytes go before him with the book and the candlestick, and the bishop standing turned a little towards the candles, blesses them, singing in the ferial tone what is prescribed in the Missal for this purpose. When he begins the last prayer, the two acolytes go before him with the censer and incense boat, and the holy water vase.

9. After the prayers, the bishop puts incense into the censer and blesses it, then having received the sprinkle from the assistant priest, he sprinkles the candles three times; afterwards he incenses them also thrice, after which he sits, and puts on the mitre. Then the clergyman first in dignity, having been previously invited by the master of ceremonies, goes before the bishop, makes a bow to him, and gives him the candle, which he kisses as well as the hand of the bishop, who gives the candle to the master of ceremonies to be kept by one of the acolytes.

10. Then the apron prepared for the purpose, is put on the bishop's knees. One of the acolytes brings the candles to be distributed, gives them, one by one, to the second assistant deacon, who presents them to the bishop, who distributes them, first to the clergyman from whom he received the candle, then to the assistant priest, the assistant deacons, and all the clergy, who go to receive them, according to their order and rank; all receive them kneeling, and kiss, first the candle, then the bishop's hand. In the mean time, the candles are distributed to the people by one or two priests; and during the distribution, the choir sings, *Lumen ad revelationem*.

11. After the distribution, the bishop washes his hands. The antiphon, *Exurge*, having been repeated, the bishop takes off his mitre, rises and sings, *Oremus*; the first deacon sings, *Flectamus genua*, and the second, *Levate*, only after Septuagesima, but not on Sunday, and the bishop sings the prayer, *Exaudi, quæsumus*, after which he sits, puts on the mitre, puts the incense into the censer and blesses it.

12. In the mean time, the candles are lighted, and every thing is arranged for the procession around the church. The censer bearer, with his censer, goes to the middle of the sanctuary, behind the subdeacon, in his folded chasuble, carrying the cross, and having the acolytes with their candlesticks and lighted candles at his side. The first deacon sings, *Procedamus in pace*, the choir answers, *In nomine Christi*, Amen. Then the procession moves from the sanctuary in the following order: first the censer bearer, then the cross-bearer with the acolytes, afterwards the clergy, two by two, according to their order, all carrying their candles; lastly, the bishop between the assistant deacons, carrying the candle in his left hand, and blessing the people with his right.

13. During the procession, the priest who is to sing Mass, and the deacon and subdeacon, go to the sacristy, and put on their respective vestments, white, if Mass is of the Blessed Virgin, violet, if of the Sunday. Also the violet altar-veil is removed, if Mass is of the Blessed Virgin.

14. After the procession, the clergy take off their sacred vestments in the sacristy, and extinguish their candles. The bishop goes to his seat, takes off the violet cope and stole, and puts on the white, which an acolyte should bring thither in time. But if Mass is of the Sunday, the bishop does not change his vestments.

15. Then the celebrant, preceded by the deacon and subdeacon, goes to the altar, and Mass is celebrated as directed page 234.

16. The clergy hold in their hands lighted candles from the beginning to the end of the Gospel, and from the consecration to the communion, except the Mass of Sunday be said.

CHAPTER VI.

OF ASH-WEDNESDAY.

ART. I.—*Things to be prepared.*

1. On the side table, besides every thing necessary for high Mass, the following should be prepared: the holy water vase, the ewer with the basin, a plate with some towels, another with slices of bread to cleanse the bishop's hands, a towel to be placed on the bishop's knees during the distribution of the ashes, a Missal for the bishop, and the candlestick, and a large stole for the deacon.

2. On the altar, the bishop's vestments, viz. a violet cope and stole, pectoral cross, cincture, alb, amice, mitre and crosier; also a vase containing the ashes to be blessed, made of branches blessed on Palm Sunday the year preceding.

3. In the sacristy, the sacred vestments for the celebrant, deacon and subdeacon, (the two latter make use of folded chasubles;) also two folded chasubles for the assistant deacons, a cope for the assistant priest, and a sufficient number of sacred vestments for the clergy, according to their order and dignity, the censer with the incense boat, a chafing dish with fire and tongs.

ART. II.—*From the entrance of the Bishop into the sacristy, to the end of the Blessing and distribution of the Ashes.*

1. The bishop goes to the sacristy, attended as before directed. The clergy put on their vestments in the sacristy; they go out from the sacristy to the sanctuary, as directed page 230, except that the celebrant, preceded by the deacon and subdeacon, walks immediately before the assistant priest.

2. On arriving at the sanctuary, the clergy go to their usual places, the celebrant with the deacon and subdeacon

to their bench, and the bishop, with his assistants, to his seat, after having respectively made the usual genuflections and bows. The bishop is vested as directed page 231.

3. The subdeacon, attended by the second master of ceremonies, goes up to the altar, and taking with both hands the vase containing the ashes, carries it raised before his face to the throne, and holds it there, kneeling at the right of the bishop, till the end of the blessing.

4. The acolytes with the book and the candlestick, go before the bishop, who, sitting with the mitre on, reads the antiphon, *Exaudi nos*; which being repeated after the Psalm by the choir, the bishop rises, with his head uncovered, and sings, in the seral tone, *Dominus vobiscum*, *Oremus*, and the four prayers, as in the Missal.

5. After the prayers, the bishop puts incense into the censer and blesses it, sprinkles, and incenses the ashes three times.

6. Then he sits with his head uncovered; the celebrant, accompanied by the master of ceremonies, goes to the bishop, and having bowed to him, puts ashes on his head, saying, *Memento homo*, &c.

7. The bishop puts on the mitre, the apron is placed on his knees, and he puts ashes on the head of the celebrant, who stands inclined before him; to whom he says, *Memento*, &c.

8. Then the bishop puts ashes on the heads of the assistant priest, assistant deacons, officiating deacon, and all the clergy, who go for this purpose, to receive them, according to their respective rank and order, kneeling whilst the ashes are put on. Last of all, he puts ashes on the people at the railing; in doing which, he may be assisted by a priest, if the number of people is great.

9. Afterwards, he returns to his seat and washes his hands as usual; then rises, with his head uncovered, and sings, *Dominus vobiscum*, and the prayer as in the Missal, during which, two acolytes remain before him with their candlesticks and lighted candles.

10. After the prayer, the clergy go to take off the sacred vestments, the bishop keeps his on, and assisted and vested as before, does every thing at Mass, as directed page 234, observing what follows :

11. At the collects, the bishop kneels at the faldstool or praying desk, in the middle of the sanctuary, between his assistants. Again, he kneels in the same place, but with his mitre on, during the whole verse, *Adjuva*, sung by the choir. Also the celebrant, with his ministers, kneels before the altar during the same.

12. The deacon and subdeacon observe what has been said before.

13. The preacher, after the Gospel has been sung, goes to ask the bishop's blessing, and announces the Indulgences.

14. The bishop having said the *Sanctus*, kneels as for the collects, till the *Per omnia sæcula*, before the *Agnus Dei*. So also all the clergy in the sanctuary. At the *Post Communion*, the bishop kneels in the same manner; after the celebrant has sung the last *Oremus*, the deacon, turned towards the people, sings, *Humiliate capita*, &c. The rest is done as usual. What has been said in particular for this Mass, is to be observed in all ferial Masses during Advent and Lent.

CHAPTER VII.

Of the Sundays in Lent.

1. For the Sundays in Lent, every thing is to be observed as directed for Sundays in Advent.

2. What has been said, for the third Sunday in Advent, is to be observed also for the fourth Sunday in Lent.

3. Before the first Vespers of Passion-Sunday, all the crosses and images on the altar, and in the church, are to be covered.

CHAPTER VIII.

OF PALM-SUNDAY.

ART. I.—*Things to be prepared.*

1. On the altar, the bishop's vestments, as directed page 227.

2. On the side table, every thing as there directed ; also the large stole for the deacon.

3. By the side table as there stated. The processional cross is to be covered with a violet veil.

4. Between the bishop's seat and the altar, a table covered all over with a white linen cloth, and on it the palms to be blessed, and that of the bishop adorned with flowers.

5. In the sanctuary, on the Gospel side, three stands for the deacons who are to sing the Passion.

6. In the sacristy, the sacred vestments for the celebrant, deacon and subdeacon, as directed in chap. VI. Also three violet stoles and maniples, with three cinctures, albs, amices and Missals for the three deacons who are to sing the Passion.

ART. II.—*From the entrance of the Bishop and of the Clergy into the Church, to the beginning of Mass.*

1. The bishop goes to the sacristy, attended as directed page 230.

2. The clergy put on their vestments in the sacristy.

3. All go out from the sacristy to the sanctuary.

4. The bishop puts on the sacred vestments. All is done as directed page 230.

5. The bishop being vested, the choir sings Hosanna, which the bishop reads in the mean time, and then sings in a ferial tone, *Dominus*, and the prayer as in the Missal. The subdeacon sings the epistle with the usual ceremonies,

and the bishop reads it as well as the *Gradual*, *Munda cor meum*, and the Gospel. The deacon sings the Gospel with the usual ceremonies. After the Gospel, the subdeacon carries the book to the bishop, who kisses it, and is afterwards incensed by the assistant priest.

6. Then the bishop sings, *Dominus vobiscum*, and the prayer, *Auge*, as in the Missal, and after it the Preface; which being ended, the choir sings, and the bishop says, the *Sanctus*. Afterwards the bishop sings the five prayers, as in the Missal. Whilst he is singing the last prayer, two acolytes go before him with the censer and incense boat, and with the holy water vase and sprinkle. The last prayer being ended, the bishop puts incense into the censer, blesses it, sprinkles thrice the palms, saying, *Asperges me*, without the Psalm, and incenses them thrice. Then he sings, *Dominus vobiscum*, and the prayer, *Deus qui Filium tuum*; and having finished it, he sits down, and puts on the mitre.

7. The clergyman first in dignity amongst those who are present, on invitation from the master of ceremonies, goes to the bishop, and gives him the palm, kissing it, and the bishop's hand. The apron prepared for this purpose, is then put on the bishop's knees, and one of the acolytes furnishing, one by one, the palms to the second assistant deacon, the deacon gives them to the bishop, who distributes them, first to the clergyman from whom he received it, then to the assistant priest and assistant deacon, to the deacon and subdeacon, and all the clergy, who go to receive them, two by two, and kiss both the palm and the bishop's hand, making the usual reverences. The choir, during the distribution, sings, *Pueri Hebræorum*.

8. After the distribution, the bishop washes his hands. Then two acolytes with their candlesticks and lighted candles, go before the bishop, who, standing with his head uncovered, sings, *Dominus vobiscum*, and the prayer, *Omnipotens sempiterne Deus*; at the end of which, he sits down, puts on the mitre, and puts incense into the censer, as usual.

In the mean while, every thing is prepared for the procession. The first assistant deacon sings, *Procedamus in pace*. Instead of candles, they all carry the palms in their hands. The bishop, between the assistant deacons, holds the palm in his left, and blesses the people with his right. The officiating deacon walks at the left of the assistant priest. The choir sings the antiphons as in the Missal.

9. The procession moves out of the church; there they divide and place themselves as directed page 158; two or four of the singers remain within the church; the doors are shut, the *Gloria, laus*, is sung, and after it, when the subdeacon knocks at the door with the foot of the cross, it is opened, the procession enters the church, the choir singing, *Ingrediente Domino*.

10. The procession having returned to the sanctuary, the bishop goes to his seat, and remains for Mass in his sacred vestments; but the others take them off. The celebrant comes from the sacristy to the sanctuary, and Mass is celebrated, as directed in page 159 and page 312.

11. What follows, is particularly to be observed at Mass.

12. When the subdeacon at the epistle, sings the words, *Ut in nomine Jesu omne genu flectatur*, the bishop and all the clergy kneel till after the words, *Et infernorum*.

13. Whilst the epistle and Tract are sung, three deacons go to the sacristy, put on amices, albs, cinctures, maniples and stoles, and at the end of the Tract, preceded by the Master of ceremonies, go to the sanctuary in the following order, carrying the Missal before their breast. First the deacon, who sings the words of the Evangelist; second, he who sings the words of the crowd; third, he who sings the words of Christ. They are followed by three acolytes, without candlesticks, and without the censer; after having made the usual genuflection and bows, they go to kiss the bishop's hand, without asking the blessing. They go to the place where the Passion is to be sung, and place themselves as directed page 160, the acolytes holding the books.

14. When they begin to sing the Passion, the bishop and all the clergy rise, with their heads uncovered, and stand with the palms in their hands till the end of it. The celebrant reads it at the epistle side, and when he has done reading, he turns towards the deacons of the Passion, and stands at the corner of the altar, the deacon also on the middle step, and the subdeacon before the lowest step, with palms in their hands; at the words, *Jesus autem exclamans emisit spiritum*, the bishop and all the clergy kneel at their places.

15. After the Passion, the bishop sits, says, *Munda cor meum*, and reads the Gospel; the deacon takes off his folded chasuble, puts on the large stole, carries the book to the altar, kisses the bishop's hand, goes to the altar, kneels, and says, *Munda cor meum*; at the same time, the bishop puts incense into the censer as usual; then the deacon and subdeacon, with the censer bearer, and two acolytes, without candlesticks, go to the bishop's seat, the deacon asks his blessing, the Gospel is sung as usual, and the bishop, having kissed the book, is incensed by the assistant priest.

16. At the elevation, the bishop alone holds the palm in his hand. The rest is done as in other Masses.

CHAPTER IX.

Of the Matins of the Tenebræ.

1. For these Matins, every thing is to be prepared as directed page 162, and when the bishop officiates at them, every thing is done as there specified.

2. If the bishop occupies his usual seat, he has no other assistant than the master of ceremonies, who sits in some place near; but it is advisable, that the bishop should sit in a choir stall with the other clergymen.

3. The bishop rises with the clergy, and kneels, and recites the prayer, *Respice*.

4. On Maundy-Thursdai, and on Good-Friday, for the Tenebræ, the altar, the bishop's seat and faldstool should be quite bare.



CHAPTER X.

OF MAUNDY-THURSDAY.

ART. I.—*Of what is to be prepared.*

1. A chapel for the repository.

2. The high altar, as on the greatest festivities, with white altar-veil, &c.

3. On the altar, the bishop's vestments, with the exception of the cope. A chalice, with a purifier, for cleansing the bishop's fingers.

4. On the side table, besides every thing necessary for the pontifical Mass, two hosts on the paten, one of which should be of a size to fit the chalice in which it is to be placed ; a second chalice with its paten, pall, veil, and a white ribbon, to fasten the veil round the chalice ; a pix, with a sufficient number of small hosts, for the communion of the clergy and people ; a long linen cloth for the communion of the clergy.

By the side table, the processional cross.

5. In a convenient place, in or near the sanctuary, the canopy for the procession.

6. In the sanctuary, in the middle towards the railing, a table covered with fine linen cloth, two candlesticks and candles, and the pontifical book on a cushion or stand on it, on that side which corresponds to the Gospel side. Behind the table, a chair for the bishop, with three stools for the assistant deacons on each side, and for the assistant priest

on the Gospel side. On each side of the table, six seats, or a bench sufficient for six persons, covered with suitable cloth. Behind the bishop's chair, placed near the table, seats for the seven deacons and seven subdeacons, who assist at the consecration of the oils.

7. In the sacristy, besides the usual white vestments for the assistant priest and deacons, and for the officiating deacon and subdeacon, twelve white chasubles, stoles and maniples, with as many cinctures, albs and amices for twelve priests; also, seven white dalmatics, stoles and maniples, with as many cinctures, albs and amices for seven deacons, and seven white tunics and maniples, with seven cinctures, albs and amices for seven subdeacons, who are all to assist at the consecration of the oils; besides, a sufficient number of sacred vestments for the other clergymen, according to their order and rank, if there be any more. Moreover, two censers and incense boat, and a wooden clapper. Candles in sufficient number for the procession.

8. In a suitable place, either in the sacristy, or near the baptismal font, three metal vases, large enough to contain a sufficient quantity of oil for all the churches of the diocese. On one of them there should be engraven at least the initials of these words, *Oleum Infirmorum*, on another, *Oleum Catechumenorum*, and on the third, *Sanctum Chrisma*. The first and second should be covered with silk cloth of any color, the third with white silk cloth. Near them, should be prepared two long veils for the deacons, who are to carry the vases containing the oil of the catechumens and the chrism. Also near the vases, a plate, and in it a small vessel containing the balm, and a spatula to mix it.

9. For the washing of the feet, should be prepared the necessary vessels to hold the water, which should be a little warm; and basins for washing the feet; also a sufficient number of towels to wipe them; the ewer, basin, and towels for the bishop to wash and wipe his hands; also a large towel with strings, which the bishop puts before him, when he washes the feet; two benches, capable of containing six

persons each, higher than usual, before which there should be a step; the book of the Gospel, a violet stole, and cope, for the bishop; and white dalmatic, tunic, stole and maniples, for the deacon and subdeacon; the candlesticks with lighted candles for the acolytes, and the censer and incense boat.

ART. II.—*From the entrance of the Bishop and clergy into the sanctuary, to the beginning of Mass.*

1. The bishop goes to the sacristy as before directed.

2. As soon as the bishop and clergy arrive at the sacristy, they go into the sanctuary, before they put on the sacred vestments. After a short prayer, they all rise, and say *None*, which is not to be sung. The bishop, at the same time, reads the Psalms for the preparation of Mass, without *Gloria Patri*, and they put on him the stockings and sandals. The Psalms of *None* being ended, the bishop goes to the middle, kneels before the faldstool, and all the clergy kneel at their places, during *Christus, Pater* and *Miserere*, &c.; at the end of which, the bishop says the prayer, *Respice*.

3. The prayer, *Respice*, being ended, the clergy who have to put on the sacred vestments, go for this purpose to the sacristy. The bishop goes to his seat; the deacon and subdeacon who should take their sacred vestments during *None*, go to the bishop's side, and help to take off his cape, wash his hands, and put on the sacred vestments, as before directed.

ART. III.—*From the beginning to the end of Mass.*

1. As soon as the clergy have put on their vestments, they go to their places in the sanctuary, and the bishop being vested, the deacon and subdeacon put on their maniples, the assistant deacons go to the side of the bishop, and Mass is celebrated as usual, with the following exceptions:

2. At the Confession the Psalm, *Judica*, with the *Gloria*, is omitted. The organ is not played, nor the bells rung any more after the *Gloria in excelsis*; instead of bells a wooden clapper is used.

3. Before the bishop says the words, *Per quem hæc omnia, Domine, semper bona creas*, having made a genuflection to the sacrament he retires to the epistle side near the altar, where he washes his fingers in another chalice, and wipes them; makes again a genuflection to the sacrament, goes to the first step of the altar, puts on the mitre, takes the crosier in his hand, and between the two assistant deacons, preceded by the assistant priest, goes to the seat near the table, prepared as in a. 1, n. 6, of this chapter, sits, turned towards the altar, having the table before him, and his assistants at his side, all the others remaining at their places; then the assistant priest says, with a loud voice, in the tone of a Lesson, *Oleum infirmorum*. Immediately after, one of the seven subdeacons, having at his side two acolytes, goes to the sacristy, takes the vessel with the oil to be consecrated for the infirm, covered as it is, and holding its foot in his right hand, and having his left arm round it, carries it to the bishop, and gives it into the hands of the assistant priest, saying, *Oleum infirmorum*. The assistant priest presents it to the bishop, saying the same words, and puts it on the table.

4. The bishop with his mitre on, rises, and reads the exorcisms in a low voice, loud enough, however, to be heard by the priests who are round him; after the exorcisms, the clergy answer, Amen; the bishop, having taken off his mitre, says, *Dominus vobiscum*, and reads also in a low voice, the prayer, *Emitte quæsumus*; after which, the vessel is brought back to the sacristy by the subdeacon, accompanied by two acolytes. The bishop puts on the mitre, seats himself, and washes his hands; then rising with his mitre on, returns to the altar attended by his ministers, and on arriving before the lowest step, takes off his mitre, makes a genuflection, goes up to the altar, and Con-

tinues Mass from the words, *Per quem hæc omnia*, &c., as far as the communion of the sacred body and blood inclusively.

5. The bishop having communicated places the consecrated host to be reserved for the following day, into the chalice prepared for the purpose, which the master of ceremonies should have previously carried to the altar, with its veils and ribbon; the deacon covers it with the pall and the paten; over them he places the veil, which he fastens with the ribbon round the foot of the chalice, and places in the middle of the altar.

6. Then the deacon sings the *Confiteor*, and the celebrant gives the communion, first to the deacon and subdeacon, and afterwards to the rest of the clergy, according to their rank, beginning by the priests, who should wear the stole. To day, the *Pax* is not given to the deacon and subdeacon by the bishop before the communion.

7. The communion being ended, the bishop having taken not only the usual ablutions, but also that which had been previously left in the other chalice, makes a genuflection to the sacrament, goes down to the second step, puts on the mitre, takes the crosier, and attended by the ministers as before, goes to the seat near the table.

8. The bishop having seated himself, the assistant priest standing near him, says in a loud voice, and in the tone of a Lesson, *Oleum ad Sanctum Chrisma*, and immediately after, *Oleum Catechumenorum*; then the bishop puts incense into the censer and blesses it. This being done, they go to the sacristy for the oils in the following order: the censer bearer, the two acolytes with their candlesticks and lighted candles, the seven subdeacons, two by two, and in the third row three; the seven deacons likewise; and lastly, the twelve priests, also two by two. The bishop, and his assistants and ministers, remain at their places.

9. The procession comes out of the sacristy in the following order: the censer bearer, the subdeacon with the processional cross, between the acolytes with their candle-

sticks, two chanters singing the verses, *O Redemptor* ; six subdeacons, two by two ; five deacons, in the first row two, in the second three ; a subdeacon, carrying the vase with the balm, two deacons carrying the vases with oil, having a long veil hanging from their neck before their breast, holding the vases with their left arms round them, and covering the inferior part of the vases with that part of the veils which hangs on their right ; the deacon carrying the oil for the chrism, walks at the right, and he that carries the oil of the catechumen at the left ; last of all, the twelve priests, two by two. As they move from the sacristy, the chanters begin to sing the verses, *O Redemptor*, &c., which are immediately repeated by the choir ; as also after each strophe sung by the chanters.

10. When the procession arrives at the sanctuary, the censer bearer and the subdeacon with the cross, between the acolytes, place themselves near the altar at the epistle side ; the twelve priests, six on each side of the assistant deacons, with their faces turned towards the altar, the deacons behind the bishop, and the subdeacons behind the deacons. The subdeacon with the balm, and the deacons with the oil, stop until the others have taken their places. Which being done, the deacon with the oil for the chrism, goes before the bishop, and the assistant priest receiving from him the vase wrapped in the veil, which the deacon had round his neck, presents it to the bishop, and lays it on the table before him. In the meanwhile, the other deacon holds the vessel of the oil of the catechumens on his arm. Then the subdeacon with the balm, gives the vase which contains it, to the assistant priest, who, having presented it to the bishop, lays it on the table. The bishop takes off his mitre, rises, and turned towards the altar, blesses the balm, saying, *Dominus vobiscum*, and the two prayers as found in the Roman Pontifical. The second prayer being ended, the bishop still standing, puts on the mitre, and mixes in a paten, or in another vessel, the balm

with some oil, which is taken from the vase, saying the third prayer.

11. After the third prayer, the clergy having answered, Amen, the bishop sits with his mitre on, breathes thrice in the form of a cross over the mouth of the vase; which is yet kept wrapped in the veil. Then the twelve priests breathe over it in the same manner as the bishop, one after another, making genuflections to the sacrament on the altar, and bowing to the bishop both before and after. Which being done, the bishop rises, and with his mitre on, reads the exorcism; at the end of which, he takes off his mitre, and with his hands extended before his breast, he sings the Preface as in the Pontifical, and having concluded it with the words, *Per eundem Dominum*, &c., which he reads, the clergy answer, Amen.

12. Then the bishop puts into the vase for the chrism, the mixture of balm and oil, saying, *Hæc commixtio*, &c., and the deacon who carried the vase of the chrism, removes from it the long veil in which it was wrapped. Then the bishop bowing, sings, *Ave Sanctum Chrisma*, three times, but the second time he raises his voice a tone higher, and the third he raises it another tone higher. After the third time, he kisses the border of the vessel, sits down, and puts on his mitre.

13. The twelve priests, one after the other, make a genuflection to the sacrament and a reverence to the bishop, kneel on both knees, in the middle, at a distance from the table, and sing, *Ave Sanctum Chrisma*, then rise, go nearer the table, kneel again, sing, *Ave Sanctum Chrisma*, a tone higher; rise, approach the table, kneel, sing, *Ave Sanctum Chrisma*, another tone higher; then rise and kiss the border of the vase. They then return to their places, having made a genuflection to the sacrament on the altar, and a bow to the bishop. This being done by the twelve priests, the vase with the chrism is placed on one side of the table.

14. The deacon who holds the vase of the oil of the catechumen, goes before the bishop, and gives it, (without

the veil, which he retains) to the assistant priest, who, having shown it to the bishop, places it on the middle of the table before the bishop, who immediately after breathes over it thrice in the form of a cross. The twelve priests, one after the other, do in like manner. Then the bishop rises, with his mitre on, and reads in a low voice, the exorcisms; at the end of which, the clergy answer, Amen. The bishop takes off his mitre, and standing, says in a low voice, *Dominus vobiscum*, &c., *Oremus* and the prayer, *Deus, incrementorum*, for the blessing of the oil of the catechumens, which, being ended, the clergy answer, Amen. Afterwards, the bishop sings thrice, *Ave Sanctum Oleum*, as has been said, n. 12, for the chrism, and kisses the brim of the vase; the same is done likewise by the twelve priests, as directed in n. 13.

15. All this being done, the deacons take the vases in their arms, and the procession is arranged, as in n. 9, to bring back to the sacristy the consecrated oil and the chrism, the chanters singing the verses, *Ut novetur*, and the choir repeating after each strophe, *O Redemptor*.

16. Whilst they go to the sacristy, the bishop, sitting, washes his hands, returns to the altar, and continues Mass as usual; but every time he goes to or from the middle of the altar, he makes a genuflection to the sacrament, and when he says, *Dominus vobiscum*, does not turn his back to the sacrament, but draws back a little towards the Gospel side. After the *Ite, Missa est*, the bishop standing, without mitre, on the Gospel side, without turning completely round, gives the solemn blessing. But the Indulgences are to be published in the chapel of the repository.

17. The bishop, at the words, *In principio erat Verbum*, should not make the sign of the cross as usual on the altar.

ART. IV.—Of the Procession to the Repository.

1. After the Gospel of St. John, he goes to his seat, takes off the sacred vestments as far as the stole exclusively, and

puts on a white cope. In the same time, another subdeacon in tunic, takes the processional cross covered with a violet veil, and the acolytes their candlesticks; candles are distributed to the clergy, and lighted; the canopy is brought outside of the railing, and given to those who are to carry it.

2. The bishop, at his seat, with his mitre on, puts incense into the two censers, but he does not bless it, neither does the assistant priest kiss the spoon, nor the bishop's hand. Then the bishop, with his assistants, goes to the altar, takes off his mitre, and kneeling on a cushion on the lowest step of the altar, he incenses thrice the blessed sacrament; the long veil is put on his shoulders, and fastened before his breast. The first assistant deacon goes up to the altar, and after the usual genuflections, takes the blessed sacrament, and standing presents it to the bishop, kneeling down on the highest step; who, having received it, rises, and the deacon makes a genuflection, and the choir begins to sing, *Pange Lingua*. The assistant deacons, on each side of the bishop, raise the extremities of his cope, and the master of ceremonies raises up his vestments in front, when he goes up or down the steps. The procession walks to the repository in the following order: the subdeacon cross-bearer, between the acolytes with their candlesticks, the chanters, the inferior clergy, the acolyte carrying the crosier, the subdeacons, the deacons, the priests in chasubles, the deacon and subdeacon, the assistant priest, the two censer bearers, moving slowly and regularly their censers; the bishop, between the two assistant deacons, under the canopy, followed by the acolytes, with the mitre, book, candle, &c.

3. The cross-bearer and the acolytes, on arriving near the door of the chapel, retire a little on one side to make way for the procession, and remain there standing and turned towards the procession. Those of the clergy who walk next to the cross-bearer stop, the first on each side of the chapel, and those who follow stop next to them, so that the clergymen who walked the last may be the nearest to the altar of the repository, and divide into two

lines, and the bishop, with his assistant ministers, passes between them. The censer-bearers, on entering the chapel, keep their censers motionless. Those who carry the canopy, stop at the door of the chapel.

4. The bishop, on arriving at the highest step of the altar, stops, and the deacon kneeling down, receives from him the blessed sacrament, and immediately places it in the urn, or tabernacle, prepared for the purpose, leaving the door opened. Then the bishop goes down to the second step, puts incense into the censer, kneels down, and incenses thrice the blessed sacrament. The deacon shuts the door of the urn, and the bishop goes up to the altar, makes a genuflection, kisses the altar, takes in his left hand the crosier, and standing at the Gospel side, without mitre, gives the solemn blessing; after which, the assistant priest publishes as usual the forty-days' Indulgences.

5. The procession returns to the sanctuary in the same order as it came; the bishop, on arriving at his seat, takes off the sacred vestments. The clergy likewise take theirs' off in the sacristy. Then Vespers are recited, and the altars stripped.

ART. V.—Of the Mandatum, or washing of the feet.

1. At a convenient hour, the bishop and clergy meet in the place prepared for the washing of the feet. The bishop puts on the amice, alb, cincture, with a violet stole and cope, and plain mitre. The deacon and subdeacon, with the assistant priest, put on white vestments as for Mass.

2. Thirteen poor men, or thirteen clergymen, sit on high benches, with a high step in front, the covering of their right feet should be so arranged as to make it easy to remove it, when they are to be washed.

3. The bishop, attended as usual by his assistants, at his seat, or faldstool, puts incense into the censer and blesses it. Then the deacon holding the Missal before his breast, with the subdeacon, the two acolytes carrying their candle-

sticks, go before the bishop, kneel down, and the deacon asks the blessing, saying, *Jube Domne*, &c., which the bishop gives him as usual, saying, *Dominus sit*, &c. The Gospel is afterwards sung with the usual ceremonies; the book is carried to the bishop by the subdeacon, and the bishop is incensed by the deacon.

4. After the Gospel, the choir sings *Mandatum novum*, and what follows as in the Missal; the bishop takes off his cope, ties an apron on him, and with his mitre on, goes before the first poor man, or clergyman, kneels on a cushion, which for this purpose is moved by an acolyte, as he passes on, and the ewer and basin being brought by the attending clergymen, the bishop washes the right foot, wipes it with a towel, and kisses it; and if a poor man, he gives him some alms. He does in like manner to the other twelve.

5. After having washed the feet, the bishop returns to his seat, washes his hands, takes off the apron which he had tied on him, puts on the cope, and takes off his mitre. The two acolytes with their candlesticks, and a third one with the book, and a fourth with the candlestick, go before him, and rising, he says, *Pater noster*, &c., *Et ne nos*, &c., with the following verses and prayers as in the Missal. After which, the bishop, raising his hands, makes the sign of the cross towards those who are present. Lastly, he takes off the sacred vestments, and retires.

CHAPTER XI.

OF GOOD-FRIDAY

ART. I.—*What is to be prepared.*

1. The altar, the seat intended for the bishop, the sacred ministers' bench, and all the sanctuary, should be quite bare, without any ornaments.

2. On the altar, the cross covered with a black veil, but in such a manner as to render it easy to uncover its different parts successively; six plain candlesticks, with brown wax candles; the bishop's vestments, viz. an amice, alb and cincture, with a black maniple, stole, dalmatic, tunic and chasuble, the pectoral cross and the plain white mitre. The sandals, gloves and crosier are not used on this day.

3. On the small table should be spread a linen cloth, which ought not, however, to hang down; and on this table should be placed the ewer and basin, with a towel on a plate; the cruets, a book-stand with a Missal, another Missal, an altar-cloth folded, a large black stole for the deacon, a black burse with a purifier and a corporal, a black veil for the chalice, two candlesticks, with brown wax candles, for the acolytes.

4. In the sacristy, the sacred vestments for the deacon and subdeacon, viz. two amices, albs and cinctures, and a stole; a black cope for the assistant priest; also two folded chasubles of the same color, with cinctures, albs and amices for the two assistant deacons. Likewise, a sufficient number of sacred vestments for the clergy. Also, three amices, albs, cinctures, with as many black maniples and stoles, and three Missals for the deacons who have to sing the Passion. Two censers with incense boats, a chafing-dish with fire and tongs, the tapers and candles for the procession.

5. At the Gospel side in the sanctuary, a violet carpet, with a long white veil, and a violet velvet cushion, adorned with gold-lace and embroidery, for the veneration of the cross. Also, three bare book-stands or desks, for those who are to sing the Passion.

6. Before the middle of the altar, and at the foot of the lowest step, the praying desk bare, and five cushions to be placed on the highest step of the altar, for the prostration of the bishop's assistants and ministers, three on the epistle side, and two on the Gospel side.

7. In any convenient place, the processional cross covered with a violet veil, and the wooden clapper.

8. At the chapel of the repository, besides the canopy, the white veil on the side table, and the key of the tabernacle on the altar; also contiguous to it, the steps (if necessary) to reach the door of the tabernacle.

9. On the ministers' bench, the folded chasubles, and maniples for the deacon and subdeacon.

ART. II.—*From the entrance of the Bishop and Clergy into the sanctuary, to the beginning of the Office.*

1. The bishop goes to the sacristy as directed in the first part of this book.

2. From the sacristy, the clergy, before they put on the sacred vestments, go with the bishop to the sanctuary; only the deacon and subdeacon remain in the sacristy, and put on the sacred vestments, the folded chasubles and maniples excepted. The bishop and clergy, having entered the sanctuary, kneel, pray for a short space of time, and rise. The bishop goes to his seat; they all say, *Pater* and *Ave*, in a low voice, and when the Psalm, *Mirabilia*, is begun, they sit down, and continue the part of the divine office called in Latin, *None*. At the end of this canonical hour, the bishop goes to the praying desk, and with the clergy, kneels during the *Christus* and *Miserere*; at the end of which, the bishop says the prayer, *Respice*, at the end of which they all rise; the bishop goes to his seat; the deacon and subdeacon come from the sacristy, go to his side, and assist him to put on his vestments.

At the same time, the clergy put on their sacred vestments in the sacristy. The two assistant deacons go to the side of the bishop, and the deacon and subdeacon go to their bench, and put on their maniples and folded chasubles.

ART. III.—*From the beginning of the Office to the end of it.*

1. The bishop being vested, goes to the middle, and taking off his mitre, kneels before the praying desk; at the

same time the assistant priest and deacons, with the officiating deacon and subdeacon, prostrate themselves on the cushions, which the acolytes place on the steps as directed above. All the clergy kneel, and remain praying for some time. Mean while, two acolytes unfold the altar-cloth.

2. The bishop, and ministers rise, go up to the altar, and kiss it. An acolyte places the armed chair on the platform, at the epistle side, and the bishop sits on it, turned towards the Gospel side, (for to-day he does not go to his seat, before the end of the office;) the assistant priest sits on the first step, at the feet of the bishop, and behind him, on the same step the deacon and subdeacon; and near these, the two assistant deacons. The clergy sit at their usual places.

3. One of the acolytes, attended by the master of ceremonies, having made the usual genuflection and reverences, goes to the place where the epistle is usually sung, and there sings the Lesson in the tone of a Prophecy. He does not kiss the bishop's hand; but leaving the book in the hand of the master of ceremonies, makes the usual genuflection and reverences, and returns to his place. Whilst the Tract is sung by the choir, the bishop, still sitting, reads the Lesson and the Tract from the book, which an acolyte holds before him; but he is not accompanied by the other, nor do the acolytes carry the candlesticks on this day. The bishop's assistants and ministers stand by him, whilst he reads.

4. After the Tract, the bishop takes off his mitre, rises, and turning towards the altar, sings *Oremus*. The deacon, sings, *Flectamus genua*; and the subdeacon, *Levate*; standing one after the other, behind the bishop. At the words, *Flectamus*, &c., all, except the bishop, kneel, and at the word, *Levate*, they rise. Then the bishop sings the prayer; during which the subdeacon takes off his folded chasuble, and at the end of the prayer, sings the second Lesson in the tone of the epistle, during which, the bishop, with his assistants and the clergy, sit as before. After the epistle, the subdeacon does not kiss the bishop's hand; but he re-

sumes his chasuble, and returns to his place. The bishop sits, and whilst the choir sings the Tract, he reads the epistle and the Tract, attended as usual.

5. Whilst the Tract is sung, the three deacons who are to sing the Passion, go to the sacristy, put on the sacred vestments, and towards the end of the Tract go out to the sanctuary, and sing the Passion. Every thing is done as at page 324, except that they do not kiss the bishop's hand.

The bishop, attended by his assistants, reads the Passion out of the Missal placed on the altar at the epistle side, and makes a genuflection there at the words *Et inclinatio capite*.

6. After the Passion, the bishop and the clergy seat themselves; the officiating deacon takes off his chasuble, puts on the large stole, carries the book to the altar, kneels, says, *Munda cor meum*, takes the book, and without asking the blessing, goes with the subdeacon and the acolytes, without candlesticks and without the censer, to sing the last part of the Passion, in the tone of the Gospel; which being done, they all return to their places.

7. If there is a sermon, the preacher, accompanied by the master of ceremonies, goes to the bishop, and asks the Indulgences, without however asking the blessing; and having made the usual genuflection and reverences, goes to the pulpit and preaches. The bishop sits at the epistle side, but turned towards the preacher. All the clergy sit during the sermon. After the sermon, the preacher publishes the Indulgences. Then the bishop immediately takes off the mitre, and rises; the armed chair is removed, and the prayers are sung as in the Missal; the bishop singing *Oremus*, the deacon, *Flectamus genua*, and the subdeacon, *Levate*. Whilst the last prayers are sung, the acolytes spread the carpet on the steps of the altar, and put the cushion on the lower steps, and over it the veil on which the cross is to be laid.

8. After all the prayers, the bishop takes off his chasuble, and goes to the back corner of the altar, at the epistle side,

and turns towards the people. The sacristan taking the cross from the altar, gives it to the deacon, and the deacon to the bishop; who, having received it respectfully, with his right hand uncovers the top as far as the cross piece, and raising it with both hands, sings, *Ecce lignum Crucis*, out of the book which the assistant priest holds before him; the deacon being at the bishop's right and the subdeacon at the left. All rise with their heads uncovered, the bishop, assisted by the ministers, continues to sing, *In quo salus mundi pependit*; and the choir and all the clergy, the bishop only excepted, kneeling on both knees, and bowing their heads, answer, *Venite, adoremus*; after which, the bishop with the assistant priest and ministers, goes up to the platform and stops at the epistle side, where he uncovers the right arm and the head of the crucifix, and raising his voice one tone higher, sings again, *Ecce lignum Crucis*: and every thing is done as before. Afterwards he goes to the middle of the altar with all his assistants; there he uncovers the whole cross, giving the veil to the subdeacon, by whom it is given to an acolyte, who carries it to the small table; and the bishop then sings, one tone still higher than the second time, *Ecce lignum Crucis*; and every thing is done the third time as before.

The bishop goes alone to the place prepared for the cross, carrying it raised up with both hands, and lays it on the cushion. He then goes to the chair, takes off his shoes, and without mitre, goes between the two assistant deacons to venerate the cross, kneeling the first time near the communion rail, and praying a little; the second time, at half the distance from it to the place where the cross is; and the third time, close to the cross, which, after having prayed, he reverently kisses, and returns to the chair where he puts on his shoes, chasuble and mitre. He afterwards sits and reads, *Popule meus*, &c.

9. After the bishop, the assistant priest, the two assistant deacons, the deacon and subdeacon, and all the clergy, according to their respective order and dignity, go to ven-

erate the cross, in the same manner as the bishop. During the veneration of the cross, the choir sings, *Improperia*; and about the end of it the candles are lighted. The deacon and subdeacon unfold the linen cloth, which had been extended by the acolytes on the altar. The deacon carries from the small table to the altar, the corporal and the purifier, and having taken the corporal out of the burse, unfolds it in the middle of the altar; the master of ceremonies carries the book-stand and the Missal to the altar, and places it at the Gospel side. The veneration being ended, the deacon carries back the cross to the altar, without making any reverence, and all the clergy kneel as he passes. The bishop sits down, and washes his hands.

10. Then the procession is arranged in the following order: the two censer bearers with their censers and incense boat, the cross-bearer in subdeacon's dress, between the two acolytes with their candesticks; the clergy, the assistant priest between the deacon and subdeacon, and the bishop between the two assistant deacons. As they move from the middle of the altar, they all make a genuflection to the cross.

11. When the procession arrives at the repository, all place themselves as yesterday; the bishop on arriving at the door or entry of the chapel, takes off his mitre; on coming to the altar, he kneels, with all the clergy; and, having prayed for some time, the bishop rises; the assistant priest presents to him the incense boat. The bishop puts incense into the censer; but does not bless the incense; the sacristan opens the tabernacle, and the bishop having knelt down, incenses the blessed sacrament thrice; the long veil is put on the bishop's shoulders, and the first assistant deacon takes the blessed sacrament from the tabernacle, and gives it to the bishop, who is yet kneeling. The deacon makes a genuflection, and the bishop, having covered the chalice with the veil hanging from his shoulders, holds it with both hands, rises, and all go in procession, as yesterday, to the altar; at the same time the choir

sings, *Vexilla Regis*, &c. Those who carry the canopy, stop at the chancel, the others form a double semi-circle before the altar, and kneel down till after communion, holding the lighted candles in their hands.

12. The bishop, on arriving at the steps of the altar, standing, gives the blessed sacrament to the officiating deacon, who receives it kneeling, and places it on the altar. The bishop, having taken off the veil, kneels on a cushion, on the lowest step. He afterwards rises, and being attended by the assistant priest, puts incense into the censer, without blessing it. He incenses the blessed sacrament thrice, goes up to the altar, takes the blessed sacrament out of the chalice, and taking care not to touch it, places it on the paten which is held by the officiating deacon; and having received the paten from the hands of the same, lays the sacred host on the corporal, without saying any thing. If he happen to touch the blessed sacrament, he washes his fingers in some vessel prepared for this purpose; the deacon puts wine into the chalice, and the subdeacon water, which is not blessed by the bishop, who does not say the usual prayer; but having received it from the deacon, places it on the altar, and the deacon covers it with the pall.

13. The bishop, having received the incense boat from the assistant priest, puts incense into the censer, without blessing it, and incenses first the sacred offerings, saying, *Incensum istud*; secondly the cross, and thirdly the altar, saying, *Dirigatur Domine*, &c., making a genuflection before and after, and every time he passes before the blessed sacrament; and having incensed the altar, he gives the censer to the deacon, saying, *Accendat in nobis Domine*, &c. The bishop is not incensed.

14. After the incensing, the bishop retires a little towards the epistle side of the altar, and washes his hands, without saying any thing; then he goes to the middle of the altar, bows, and joins his hands, saying, *In spiritu humilitatis*; afterwards receding a little towards the Gospel side, he turns towards the people, and says, *Orate fratres*, taking care not

to make a complete circle, turning his face towards the people, and back again, towards the altar. He immediately sings in a seral tone, *Oremus, Præceptis salutaribus moniti, &c.*, and having said in a low voice, *Amen*, says the prayer, *Libera nos, &c.*, in the same tone of voice in which he said the *Pater*. Having finished it, he makes a genuflection, puts the paten under the blessed sacrament, and taking the latter in his right hand, raises it so that it may be seen by the people; then he divides the sacred host in three parts as usual, and puts the smallest of them into the chalice, without making the sign of the cross. He does not say, *Pax Domini*, nor *Agnus Dei*; neither does he give the *Pax*.

15. The bishop having put the particle into the chalice, makes a genuflection, and having said only, *Perceptio corporis*, makes again a genuflection, takes the paten with the blessed sacrament, says, *Panem cælestem accipiam, &c.*, signs himself with the blessed sacrament, saying, *Corpus Domini nostri, &c.*, and communicates; he immediately consumes the wine with the part of the host in the chalice, without saying any thing; afterwards he washes his fingers, (the deacon pouring, as usual, the wine into the chalice,) takes the ablution, and bowing, with his hands joined, in the middle of the altar, says only, *Quod ore sumpsimus, Domine, &c.* After this, he goes to the epistle side, puts on the mitre, washes his hands, and goes to his seat; where, having taken off his vestments, and put on the cape, he says Vespers with the clergy, who have by this time taken off the sacred vestments, and put on their surplices. The candles are extinguished, and after the antiphon of the *Magnificat* has been repeated, the bishop goes to the middle, kneels at the faldstool during the *Christus* and the *Miserere*; after which, he says the prayer, *Respice*, and retires, as usual.

CHAPTER XII.

OF HOLY SATURDAY.

ART. I.—*Things to be prepared.*

1. The church, the high altar, and the baptismal font should be prepared as directed page 186. Likewise, the triple candle, the paschal candle, the new fire, the grains of incense, and every thing else, as there directed.

2. In the sacristy, the sacred vestments should be prepared as usual for the assistant priest; the two assistant deacons, the deacon and subdeacon; for the clergy according to their order and dignity; with this difference, that to-day violet vestments must be prepared; the deacon and subdeacon make use of folded chasubles. Under the violet white vestments must be prepared.

3. On the altar, two front veils, white and purple, the sacred vestments for the bishop must be double, that is, white vestments should be placed immediately upon the altar, and over them violet vestments.

4. The bishop's chair should be adorned with white ornaments and then covered with purple cloth.

ART. II.—*Of the blessing of the New Fire.*

1. The bishop, unless prevented by some urgent cause, ought to bless the new fire; for this purpose he puts on the amice, alb, cincture, violet stole and cope; wearing the mitre, and holding the crosier in his hand, attended by the deacon and subdeacon, and the two assistant deacons in folded chasubles, and the assistant priest in cope, and preceded by the cross, and the clergy, he goes to the porch, where the new fire has been lighted, and blesses it as directed page 189, and in the Roman Missal. After which, he takes off his vestments, and puts on the cape.

ART. III.—*Of the Exultet and of the blessing of the Paschal Candle.*

1. The bishop, dressed in cape, sits on his pontifical chair, having at his side the two assistant deacons, and the assistant priest; and puts incense into the censer and blesses it; the assistant priest presenting to him the incense boat.

2. The subdeacon in violet folded chasuble, taking the processional cross, goes with the deacon, who is habited in a white dalmatic, with a sufficient number of attending clergymen, to the place where the triple candle, and other necessary things have been prepared. The bishop, with his assistants, remains at his seat; and the rest of the clergy in the sanctuary.

3. The master of ceremonies walks first, then the censer bearer, having at his left an acolyte, after them a subdeacon carrying the cross, the deacon follows, and lastly, four acolytes, two by two.

4. On arriving at the place prepared, the master of ceremonies lights a candle from the new fire; the deacon takes the triple candle, and one of the acolytes the plate with the grains of incense; after this, they go back in the following order: first the acolyte, carrying with both hands the plate with the grains of incense; on his left, the censer bearer swinging the censer gently; second, the subdeacon carrying the cross; third, the deacon with the triple candle, and on his left, the master of ceremonies with the lighted candle; lastly, the four acolytes, two by two.

5. As the deacon enters the church, he lowers the triple candle, that one of the branches may be lighted by the master of ceremonies, then he raises it again; and he, as well as all the others in the procession, together with the bishop and all the clergy, kneel on one knee, when *Lumen Christi* is sung by the deacon; and rise when, *Deo gratias*, is answered by the clergy. The same is done a second time when they arrive at the middle of the church, and a third

time when they arrive before the altar; but the deacon, at each time, raises his voice one tone higher.

6. Then the bishop and all in the sanctuary sit down. Those of the procession rise, and place themselves as directed in the preceding Book, chapter VIII. The deacon having left the triple candle in the hands of one of the acolytes, receives from the master of ceremonies, the Misal; and having made the usual genuflection to the altar, and reverences to the bishop and the clergy, goes to the bishop, and without kissing his hand, says, *Jube Domne*, &c., the bishop makes the sign of the cross towards him, using the accustomed form, *Dominus sit*, &c., saying, however, *Paschale præconium*, instead of *Evangelium*.

7. The deacon, having received the blessing, goes from the bishop's seat to the middle before the altar, between the cross-bearer and the acolyte, who carries the triple candle, and having there made a genuflection, and the usual reverences, as directed in page 191, he goes to sing the Preface, which begins by the word *Exultet*, and performs every thing as directed in the same place.

8. When the deacon commences, the bishop and all the clergy in the sanctuary rise, and stand with their heads uncovered during it.

ART. IV.—*From the end of the Exultet, to the benediction of the Baptismal Font.*

1. The *Exultet* being ended, the deacon shuts the Misal, leaves it on its stand, goes to the bench of the sacred ministers, takes off his white maniple, dalmatic and stole, and puts on the violet stole; the subdeacon leaves the cross by the side table, and takes off his folded chasuble and maniple, and with the deacon goes to the bishop's seat, and the acolyte places the triple candle on its stand at the Gospel side.

2. The bishop and all the clergy, standing with their heads uncovered, say, *Pater et Ave*, secretly, and then sit

down, and *None* is recited. After the last Psalm, the bishop kneels at the faldstool, the clergy kneeling likewise during *Christus*, and the *Miserere*; after which, the bishop says the prayer, *Respice*. Then having returned to his seat, he reads the Psalm, *Quam dilecta*, &c., with the *Gloria Patri*, and the other verses with the following prayers; at the same time he puts on the white sandals; after the prayers he washes his hands, and puts on the pontifical vestments of violet color, including the maniple and the plain mitre, reading the appropriate prayers. The clergy likewise put on their sacred vestments; and the bishop being vested, the two assistant deacons in violet folded chasubles, and the assistant priest in violet cope, go to the bishop's chair, and the deacons to their bench, where they put on their violet chasubles and maniples, and sit down.

3. The bishop rises, takes the crosier in his left hand, and attended by his assistants, and the deacon and subdeacon, goes up to the altar, which he kisses, after having taken off his mitre. Then having made a reverence to the cross, he puts on the mitre, takes the crosier in his left hand, and attended by the assistant deacons and priest, goes to his chair, where he sits; the deacon and subdeacon go to their bench. All in the sanctuary sit down.

4. A book-stand is placed in the middle of the sanctuary; a clergyman, attended by the master of ceremonies, goes to it, makes a genuflection to the altar, and the usual reverences to the bishop and to the clergy, on each side of the sanctuary, and reads the first prophecy, without the title. In the mean time, the bishop reads the same prophecy out of the book, which an acolyte holds open before him. Whilst he reads, his assistants stand near him. The singer having finished the prophecy, and made the usual genuflection and reverences, goes to kiss the bishop's hand, and to receive his blessing. Then the bishop rises, sings, *Oremus*, the first assistant deacon, *Flectamus genua*. At these words, all in the sanctuary, (the bishop only excepted) make a genuflection, and the second deacon sings,

Levate; then all rise, and the bishop sings the prayer out of the book, which the assistant priest holds open before him. The same is done in regard to all the other prophecies, with the exception, that after the fourth, eighth and eleventh prophecies, the choir sing the Tract, and the bishop reads it. After the twelfth prophecy, *Flectamus genua*, and *Levate* are not sung.

ART. V.—*Of blessing the Baptismal Font.*

1. After the prayer which follows the last prophecy, the bishop takes off the maniple, chasuble, dalmatic and tunic, and puts on a violet cope; then, with his mitre on, and the crosier in his left hand, preceded by the cross, carried by the subdeacon and all the clergy, arranged as directed at page 194, he between two assistant deacons goes to the baptismal font, the assistant priest walking immediately before him at the right of the deacon, and he does every thing as directed in the same place, and in the Roman Missal.

2. If any child or adult is to be baptized, the bishop baptizes them, as directed in the Roman Ritual.

3. After the blessing of the font, they return to the sanctuary in procession, in the same order as they came to the font.

ART. VI.—*From the benediction of the Font to the beginning of Mass.*

1. The bishop on arriving at the high altar, takes off his cope and mitre, and kneels, leaning on the faldstool; the assistants, deacon and subdeacon, and all the clergy, likewise kneel; and the Litany is sung by two chanters kneeling before two stools behind the bishop.

If there is an ordination, those who are to be ordained, prostrate themselves during the Litany, which the singers interrupt at the proper place when the bishop is to say, *Ut hos electos*, &c.

2. When the chanters sing the verse, *Per mysterium sanctæ incarnationis tuæ*, the deacon and subdeacon go to the sacristy, take off their violet vestments, and put on white, and come out immediately.

3. At the verse, *Peccatores*, the bishop rises with the assistant deacons and priests; the latter go to the sacristy to take off the violet vestments, and put on white; the bishop, standing in the same place, assisted by the deacon and subdeacon, takes off the violet vestments, and puts on the white; all the clergy in sacred vestments do the same. In the mean while the acolytes remove from the altar the violet front-veil, and from the tabernacle the canopy of the same color, and from the small table the violet veil that covered the white; the candles are lighted, the relic cases are placed between the candlesticks, and the carpet is spread. The chanters should take care to sing the Litany very slowly from the verse *Peccatores*.

ART. VII.—*From the beginning to the end of Mass.*

1. The bishop having put on the white vestments, when the singers begin, *Kyrie*, makes the Confession with his ministers, saying the Psalm, *Judica*, and the *Gloria Patri*; goes up to the altar, kisses both it, and the book of the Gospels, puts incense into the censer and blesses it; incenses the cross and altar, and is incensed, as usual, by the deacon. Then he goes to his seat, where, having said the *Kyrie*, he sings, *Gloria in excelsis Deo*. Then all the bells are rung, and the organ is played.

2. After the hymn, *Gloria in excelsis*, the bishop rises without mitre, turns towards the people, and sings, *Pax vobis*, and the prayer, *Deus qui hanc sacratissimam noctem*, &c. The rest is done as usual.

3. The subdeacon having sung the epistle, leaves the Missal in the hands of the master of ceremonies, and forthwith going to the bishop, says in an audible voice, *Reverendissime Pater, Annuntio vobis gaudium magnum, quod est*

Alleluia, and kisses his hand; then either the subdeacon, or a chanter, intones *Alleluia* to the bishop, who, rising without mitre, sings thrice, *Alleluia*, raising every time his voice one tone higher, and the choir every time repeats it; and after the third *Alleluia*, sings the verse, *Confitemini*, then the bishop sits down, and continues Mass as usual.

4. At the Gospel, the acolytes do not carry the candlesticks, but the book is incensed as usual, and the deacon asks the blessing. *Pax Domini sit semper vobiscum* is said; but the *Pax* is not given. *Agnus Dei* is not said, neither the *Communio*.

5. The bishop, after the communion, and the usual ablutions, washes his hands, goes to his seat, seats himself, and the choir begins *Alleluia*, in place of Vespers. At the *Magnificat*, the subdeacon intones the antiphon to the bishop, which he repeats, standing; then he sits with his mitre on, puts incense into the censer; and when the *Magnificat* is begun, he goes to the altar, takes off his mitre, makes the reverence, kisses the altar, incenses the cross and the altar, returns to his seat, is incensed, as well as all the clergy, as usual, and stands till the end of the *Magnificat*. Whilst the antiphon is repeated, he sits, puts on the mitre, returns to the altar at the end of the antiphon, sings, *Dominus vobiscum*, and the prayer; the deacon sings, *Benedicamus Domino*, *Alleluia*, *Alleluia*; the bishop gives the solemn blessing, and the Indulgences are published.

Then the bishop disrobes and retires as usual.



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